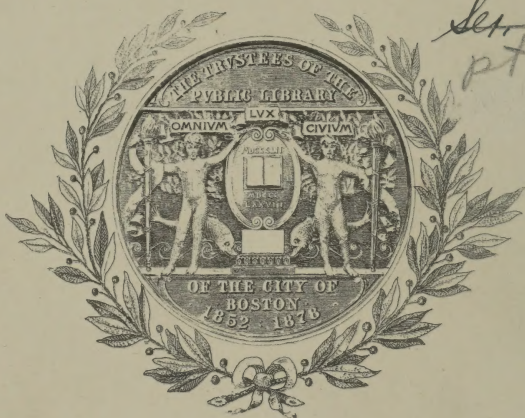


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AND A COMPLETE RHYTHMICAL CHART OF EACH MOVEMENT

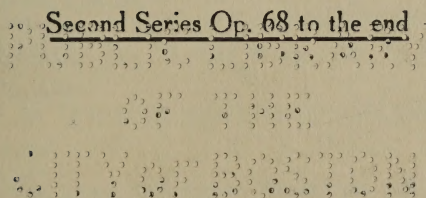
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THE CHAMBER & ORCHESTRAL WORKS.

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BRAHMS HANDBOOK.

THE CHAMBER AND ORCHESTRAL WORKS.

SECOND SERIES.

(A) DIDACTIC.

INTRODUCTORY.

READERS of this volume should first peruse the following three pages, so that the author's plan of the work can be clearly understood; they are reprinted from the First Series of the Chamber and Orchestral Music, by Edwin Evans.

1. The present Chamber and Orchestral volume, though corresponding with the Vocal and Piano volumes in general plan, necessarily differs from them in certain particulars to which we must first draw attention. The multiplicity of the vocal works required that detailed accounts should be reserved for the greater choral productions; whilst the pianoforte compositions, though presenting great variety of feature, were scarcely of a calibre to necessitate minute analysis. With the chamber and orchestral works, however, the case is different. It is true that highly interesting accounts of these are extant, giving a wonderfully clear impression of their nature and value, and even in some instances instructively entering upon technical detail. Such excursions have however been made at the fancy of authors and have consequently little value for the student who, being thoroughly determined to possess an accurate knowledge of these creations, requires an account of them so exhaustive as to comprise everything he can reasonably desire to know. To supply this nothing can be effective but analysis reaching to the rhythmical significance of every bar; accounting for all material, whether subjects or intermediate motives; laying bare all formal proportions and developments; and fully describing all contrasts and characteristic features.

2. By describing the plan adopted in carrying out this laborious scheme we shall best prepare the reader for use of the "Handbook" or B section of the present volume, the immense detail contained in which reduces both the Didactic and Analytical sections to very small dimensions.

3. The plan of the "Handbook" is therefore as follows:—

Firstly to certain works of extra importance a "Preliminary Note" is attached for the purpose of including particulars either of general or historical character. The object of this is to exclude from the articles under movement-headings (such as "allegro," "andante" and so forth) everything which is not strictly technical comment.

Such comment upon the very early works will be found to be more than usually copious. This arises from the necessity of treating each Brahms feature as it arises at sufficient length to enable the explanation of it to be referred to in future cases. On the other hand there are a few works* the account given of which is rather more concise, though never to the exclusion of essentials.

The foremost feature of the entire work is the complete rhythmical chart given of every movement. The manner of preparing and using the various rhythmical tables is explained under Op. 8, as the first work in order. In this the phrases are mostly taken at full length, but later on the number "2" has been relied upon as sufficient—either to indicate strong and weak bars, to locate extensions or to combine for phrase-groups. Any trouble devoted to forming the habit of using these tables will repay the student a hundredfold.

The next feature consists of the quotation of subjects in such manner as to correspond with their table description; and its effect, if properly used as it should be in combination with the table, will be to convert the latter into a musically illustrated map of the whole movement.

The "epitome" and "outline" of each movement (placed for convenience at the end of each article) give rapid views of what has been previously stated at length; and they complete the list of constant features appertaining to our plan. There is also however the important occasional feature of examples and elucidation of technical subjects involved in the descriptions.

4. A condition of successful use of the rhythmical tables is that the student should count his bars; and it is necessary, in

* Opp. 38, 77, 78, 99 and 108.

any case, that he should understand the method of enumeration here employed. For instance, the initial notes of opening phrases are here disregarded altogether, the counting commencing with the first complete bar. As against that the final bar, though it may be incomplete, forms with us a unit. In the case of repeated sections with alternative endings (indicated by "first" and "second time") the printed bars are simply counted mechanically. The estimated addition for repeats therefore includes the bars of such sections *without either ending*—because of the bars occupied by such endings already forming part of the number.* As a consequence of the second ending of first section appearing after the double-bar the *real* is naturally shorter than the *apparent* length of the Durchführung by whatever number of bars may have comprised the "1ma Volta."

5. It is recognised that there is room for many differences of opinion upon some of the subjects treated; as for instance the method of construing the rhythm, location of the groups, of extensions of the phrase, and so forth. The object being to give a sufficiently lucid explanation to enable the reader to form his own view, praise or blame of any feature is not advanced without the details which have served to such conclusion. Generally speaking, the point of view taken up is that of Brahms himself, who, as is well known, attached supreme importance to the musical thought and less to mere sensuous effect.

6. In respect of terminology the term Durchführung† (to the use of which we have persistently adhered) is the only one not generally understood; such words as bridge, overlap, approach, intermediate motive, etc., being used in their everyday signification.

7. Finally, we may claim to have adopted a plan well calculated to restrain all play of personal feeling on our own part. To subject a musical composition to minute analysis is to place it upon the scales of justice—a procedure not greatly in favour with either class of extremist. The results of this method of judgment are various; but that the general verdict to which they point admits of no doubt cannot at all events be imputed to any advocacy of partisan character.

* The above assumes the "2da Volta" to consist of a complete bar; which, though generally, is not always the case. It is necessary to mention therefore that when (as in the slow movement of Op. 36) it consists of only a portion of the bar, that portion is disregarded in the counting.

† Neither "development," "working out," "free fantasia," nor any other English term available, conveys the idea of conducting the listener, as it were, upon a journey, to the return groups.

(B) THE HANDBOOK.

THE CHAMBER AND ORCHESTRAL WORKS
OF
JOHANNES BRAHMS

IN THE ORDER OF THEIR OPUS NUMBER.

With Analyses, full explanation of Technical Detail and appropriate
Biographical and Historical Information.

NOTE.—The numerical succession of the Opus List is completed in the companion volumes, containing a similar account of the PIANO-FORTE AND ORGAN (Vol II) and of the VOCAL (Vol. I) Works respectively.

OP. 68. FIRST SYMPHONY IN C MINOR.

- I. (A) UN POCO SOSTENUTO.
(B) ALLEGRO.
(C) POCO SOSTENUTO.
- II. ANDANTE SOSTENUTO.
- III. UN POCO ALLEGRETTO E GRAZIOSO.
- IV. FINALE (A) ADAGIO.
(B) PIU ANDANTE.
(C) ALLEGRO NON TROPPO MA CON BRIO.
(D) PIU ALLEGRO.

Published by N. Simrock in 1877.

Arranged by the Composer for Piano Duet.

Score : 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, Double-bassoon, 4 Horns, 2 Trumpets (for finale also 3 Trombones), Drums, Strings.

PRELIMINARY NOTE.

I. IT is desirable to relate a few incidents concerning this work and to explain how the symphonies are to be treated before proceeding to detail. That No. I should have had to wait until Brahms was over forty is made much of in friendly quarters as betokening the greatness of his artistic character.* He certainly displayed considerable caution in the matter; for, as early as 1862, when Dietrich and he were together in Düsseldorf, the first movement already existed—as we know from Dietrich recognising the material upon its appearance. We also know that Bruch was familiar with sketches of it in 1870; yet not until 1876, when spending a holiday in the Island of Rügen with George Henschel, did Brahms, at Sassenitz, a little island-

* Louis Kelterborn, for example, says that neither Schumann's glowing prophecies nor the fame of his chamber-music had caused Brahms to underrate this new responsibility. Ivan Knorr and others speak in the same strain, though the reason of the delay might easily have been a diffidence in employment of the orchestra for a work of such superior importance to the Haydn variations.

village, apply the finishing touches. The first performance took place at Carlsruhe in November of the same year.

2. Never, we are told, had a symphony been awaited with such eager expectation; friends and foes being equally alert to know how Brahms would emerge from the ordeal. The temper of both parties may be gathered from an accusation made against the composer, to which his friends replied. He was charged with having kidnapped the theme of his finale from Beethoven's Choral Symphony; to which Bülow's defence was that this was therefore to be considered as the "Tenth Symphony"—Brahms having taken up Beethoven's work.

3. The English associations of the work form, for us at least, a pardonable digression. They originate with Joachim's letter to the composer in 1876* saying:

There is much talk about a symphony that you are going to produce. Tell me, for I am anxious to know.

and continue with that of 1877† in which he urgently requests Brahms to allow the first performance in England to be at Cambridge; trying hard at the same time to get the composer to attend—as may be judged from the conclusion of his letter:

Oh! if you would only come, you wouldn't regret it.

4. This resulted in the first English performance taking place at Cambridge on March 8 following; when, as Fuller-Maitland observes, a horn-phrase of the finale, virtually identical as to its notes with those of the last part of the "Cambridge Quarters" seemed to the audience in the Guildhall to be answered by the chimes of St. Mary's Church close at hand. The horn-passage is therefore partly the cause of the work being sometimes called the "Cambridge-Symphony"; though this, as Erb says, is no doubt also due to the work having been Brahms's *thesis* on the occasion of receiving his degree of Doctor of Music. The degree was conferred upon him *in absentia*; all Joachim's persuasion having failed to induce him to come to this country.‡

* From Berlin on October 15. See Joachim Correspondence, Vol. II, p. 117.

† From 25 Phillimore Gardens, London, February 6.

‡ Joachim's incidental remarks during the correspondence relating to the matter are interesting. On February 13 he tells Brahms that Macfarren is an adept at analytical programmes and will do that part of the business; "but (Bitte—bitte—do—do) do be quick with the Score, Mr. Cusins of the Philharmonic wants it too; but don't let the Philharmonic do it first as Cusins is only a mediocre conductor (what a pity for the Society). I shouldn't mind the Crystal Palace man. He may not be a wonderful musician, but he takes marvellous pains."

5. We now pass on to explain how it is proposed to deal with the four symphonies; and, as the "Preliminary Note" to Op. 56 was on Brahms's special use of the orchestra, the reader, by being familiar with that, can allow us to proceed at once with the real question—that of pure symphonic work. This means that our principal attention will be directed to the actual composition; orchestration being only dealt with in the measure of its relation to the substance of each work.

6. Exceptions apart, the Brahms symphonic material is characterised by a want of suggestion of any special interpreting medium. The subjects do not generally seem to be spontaneous creations—their mutually sympathetic relations sufficiently prove that. But, so far as they may be the result of calculation, it is of calculation concentrated upon the musical thought, without heed of any suitability for this or that instrumentation. It seems clear that Brahms depended for his orchestral character upon the breadth of his themes; and, if we make due reserve of the abstract principles by which his instrumentation was guided, we must allow that he is justified by the result. His works are orchestral when he desires them to be so; not by immediate reference to the orchestra, but by selection of ideas which no other medium than the orchestra could express. Thus, he is somewhat deficient in "thrills"; though such as occur, being incidental to thought, are of extreme value. We may be sure that, although his friends have gone into ecstasies over them, his own estimation was limited to that of service rendered to his intention.

7. A natural result of the creation of subjects capable of being combined at will is polyphonic instrumentation; or, as some say, thickness. There is of course another kind of thickness—that resulting from needless doubling, arbitrary crossing of parts, closeness of harmony and so forth; which, as the result of inexperience, is a highly different matter. It would be strange indeed if no traces of either kind of thickness remained in the first symphony—a work which had been many years in hand; but, without in the least defending them on that account, we suggest that Brahms's enemies usually confound these two causes, whereas they should be rigidly kept apart.

8. No doubt the effect of "thickness," whatever may be the cause of it, remains the same—the same, that is, for the uninstructed listener. But there is a vast difference in the effect upon one who is familiar with the score between the thickness resulting from abundance of material and that from inexperience. It

would, we admit, be as absurd to expect every listener to have studied the score as to expect every man to be a Greek scholar. But in literature we expect scholarship as a condition of passing judgment upon work of a high order, whereas in music the appeal is often understood to be to the "man in the street."

9. From all such notions we entirely dissent; and, whatever may apply to other cases, it is certain that no right view of the Brahms symphonies can be arrived at apart from study. Our knowledge of their construction must be such as to convey to us the rhythmical significance of every bar, before we can hope to enjoy them in the true sense, and we must also understand what is elsewhere referred to as the "Gothic" principle of instrumentation before we can hope to apprehend correctly the mode of presentation. In short, it must always be comparatively futile to attend a Brahms-symphony performance without the kind of preparation which it is the design of these reviews to enable the student to acquire; to which it need scarcely be added that the result will be extremely favoured by reference to the score in illustration and confirmation of every feature mentioned.

I. ALLEGRO.

(Preceded by "Un poco sostenuto; concluding with "Poco sostenuto.")

10. In this movement the rhythmical pulsations of the three leading subjects coincide—a fact which aptly corroborates what has just been said. In explaining this we shall (to use a novel phrase) *score the rhythm*; i.e., arrange the pulsations perpendicularly without reference to any but the rhythmical feature, and defer for the moment consideration of the "poco sostenuto" introduction.

11. Uniformity of pulsation once secured, the road is opened for the use of counter-subjects—that is to say of themes with a double melodic interest—whereby the amount of material for development purposes is considerably increased. Thus, without

Ex. 436. Op. 68, Allegro. First subject. Ex. 437. Second subject.
Ex. 438. Third subject.

even venturing beyond the foregoing, we have, as available for such use, the diatonic descending progression (which, although

Ex. 439. Op. 68, Allegro. Counter-subject.

an accompaniment, is practically an inversion of Subject 1) besides the counterpoint occurring with the second four-bar

Ex. 440. Op. 68, Allegro. Counter-subject 2.*

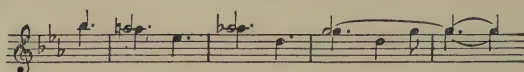
phrase. We have also the tonal ascending progression as bass

Ex. 441. Op. 68, Allegro Counter-subject 3.

* Second intermediate motive of the summary, Ex. 445.

to Subject 2, in which capacity it follows on in sequence. There is also the *descending* chromatic progression presented by the strong beats of Subject 2, which although not here employed as

Ex. 442. Op. 68, Allegro. Counter-subject 4.



442

counter-subject is obviously available as such; and the *ascending* chromatic progression, presented in a similar way by Subject 3.

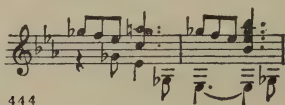
Ex. 443. Op. 68, Allegro. Counter-subject 5.



443

12. The amount of power for development which such thematic dispositions place in the hands of a master like Brahms reaches to a degree of fertility in which new forms of the subject-matter seem to bubble up without the composer's intervention. Thus, the opening bass of the third subject is an inversion of the

Ex. 444. Op. 68, Allegro. Inversion of counter-subject 2.



444

second counter-subject; and, needless to say, all the intermediate motives throughout the movement are easily traceable. The defect of one and all of the subjects is that, being based upon progressions more or less mechanical, they fail somewhat in melodic interest. But to say (as Fuller-Maitland informs us was said on appearance of the symphony) that

the themes of the opening movement are of so slight a quality as hardly to bear the weight of development put upon them.

is wide of the mark—such themes being so emphatically of the kind which invite development that, in spite of the richness of the movement, Brahms may be said to have dealt most sparingly with the resources at his command by treating only the few countersubjects mentioned instead of adding to their variety as

OP. 68. FIRST SYMPHONY IN C MINOR.

7

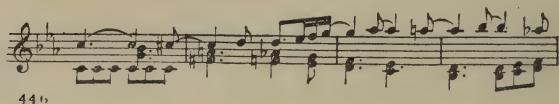
RHYTHMICAL TABLE. Ex. 445. Op. 68, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTEND- ING TO
Introduction (un poco sostenuto)	Subject I	8	2 × 4	8
	Int. motive 1	12	2 × 6	20
	" " 2	4	2 × 2	24
	Subject I	5	2 × 2 + 1	29
	bridge	8	2 × 4	37
Totals		37		37
First section	Subject I	14	2 × 7	14
	Int. motive 1	14	2 × 7	28
	Subject I	12	2 × 6	40
	" "	12	2 × 6	52
	Int. motive 3	8	2 × 4	60
	" " 4	12	2 × 6	72
	bridge	20	2 × 10	92
	Subject II	16	2 × 8	108
	Int. motive 5	11	2 × 5 + 1	119
	bridge	4	2 × 2	123
	Subject III	16	2 × 8	139
	" "	8	2 × 4	147
	" "	4	2 × 2	151
	Ima volta	2	2	153
Totals		153		153
Durchführung	Int. motive 2	8	2 × 4	161
	" "	28	2 × 14	189
	bridge	4	2 × 4	193
	Subject III	16	2 × 8	209
	free	16	2 × 8	225
	Subject III	12	2 × 6	237
	Subject I	20	2 × 10	257
	free	28	2 × 14	285
	Subjects I, III	18	2 × 9	303
Totals		150		303
Return	Subject I	14	2 × 7	317
	Int. motive 1	18	2 × 9	335
	" " 4	12	2 × 6	347
	bridge	20	2 × 10	367
	Subject II	16	2 × 8	383
	Int. motive 5	11	2 × 5 + 1	394
	bridge	4	2 × 2	398
	Subject III	16	2 × 8	414
	" "	8	2 × 4	422
	" "	4	2 × 2	426
Totals		123		426
Coda	Int. motive 2	8	2 × 4	434
	free	8	2 × 4	442
	Int. motive 3	8	2 × 4	450
	" "	9	2 × 4 + 1	459
	Subject I	19	2 × 8 + 1	476
Totals		50		476

he might easily have done. As he must have known quite as well as his critics that the latter course would best please the multitude his abstention throws a light upon the spirit with which his work was approached.

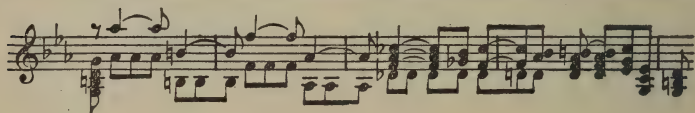
13. It follows that in substance the whole material is comprised by the foregoing; what is now necessary being to enable the student to trace it in the summary. It is because of the Introduction bearing every sign of having been last written that consideration of it was here deferred; but the student will now be able to perceive the significance of its contents as comprising references to the first subject and first and second intermediate

Ex. 446. Op. 68, Intro. opening (subject I).



446

Ex. 447. Op. 68, Allegro. First intermediate motive as appearing in Introduction.



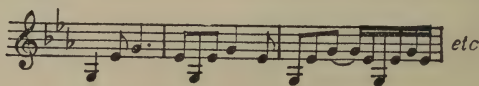
447

Ex. 448. Op. 68, Allegro. First intermediate motive.



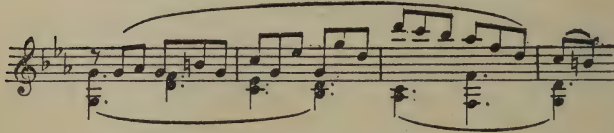
448

Ex. 449. Op. 68, Allegro. Second intermediate motive as appearing in Introduction.*



449

Ex. 450. Introduction. Inverted bass of subject 2.

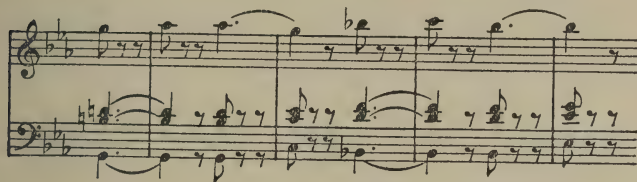


450

* For second intermediate motive of the Allegro, see Ex. 440.

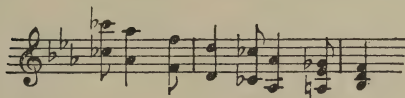
motives of the Allegro, besides concluding with an inversion of the tonal progression already quoted as the bass of Subject 2.* All that remains of essentials therefore now consists of the intermediate motives 3 to 5; the identity of rhythmical pulsation

Ex. 451. Op. 68, Allegro. Third intermediate motive.



451

Ex. 452. Op. 68, Allegro. Fourth intermediate motive.



452

Ex. 453. Op. 68, Allegro. Fifth intermediate motive.



453

already explained causing subjects and motives to be so fused that certain material has a tendency to appear new which is not really so. The middle parts of the third motive, for example, form the diatonic ascending progression already in use; diminished seventh arpeggio is common to motives 1 and 4; the melody of the fifth motive is the chromatic progression of third subject and its bass that of the first subject.

14. The course taken by the movement is that opening with a *sostenuto* introduction which is rendered mysterious by consisting entirely of suggestion; it proceeds to a fiery Allegro, which at once plunges deeply into the subject-matter. We need not wonder therefore at the Munich criticism quoted by Hadow:

We cannot make head or tail of it—so we suppose it is a symphonic poem; This at least has the merit of a confession of the baffling complexity of the movement. So keen is the Allegro's plunge into

* See Ex. 441.

subject-matter that the second and third subjects present as they become due merely the novelty of fresh upper surface. The features which give them the character of gentle cantabile and fiery agitato respectively appear to have been worked for all they are worth in order to cover the identity of rhythm; but although in that respect they lose attraction these subjects have certainly a strong interest for those who are in the secret of their origin. For others it is doubtful if this movement is ever a pleasurable one to listen to.

15. The *Durchführung* is masterly and should give pause even to critics of Brahms's instrumentation. The other sections contain merely normal traits, sufficiently accounted for by the rhythmical summary; the "*poco sostenuto*" of the Coda being noteworthy as a unifying feature.

16. Epitome.

(a) Subjects, Ex. 436-438. Counter-subjects, Ex. 439-443. Intermediate motives, Ex. 447-453.

(b) Key, C minor; changing to B minor at *Durchführung* for 26 bars—then returning to C minor.

(c) Time, $\frac{6}{8}$; one bar of $\frac{9}{8}$ in Introduction, this being of the nature of a written-out pause with continued motion.*

(d) Length, 476 bars, or 627 with repeat of first section.

Ex. 454. Op. 68. Allegro, outline.

INTRODUCTION	FIRST SECTION			DURCHFÜHRUNG	RETURN			CODA
37	153			150	123			50
	I	II	III		I	II	III	
	92	31	30		64	31	28	

II. ANDANTE SOSTENUTO.

17. Although this movement appeals instantly to our feeling its explanation is far from easy. It belongs to an order of music which shows up the contrast between heart and head by appearing as clear to the one as obscure to the other. Thus we find after a time that our pleasure has been due to certain paren-

* See Op. 8, pars. 18, 19; also Op. 25, par. 13.

thetical insets; the very existence of which we thus realise only after investigation, though their beauty was immediately felt.

18. The first strophe of the leading theme occupies seventeen bars during which no less than four of these insets occur; their character and relation to the period being easily ascertainable by the simple process of leaving them out. It will then be found that, in spite of this, the musical sentence remains complete though shorn of its peculiar grace.

Ex. 455. Op. 68, Andante. First subject (a).

455

19. The first of these insets will be at once recognised as a reminder of the first subject of the allegro; but it is from the second of them that the beautiful second strophe of our present theme takes its rise. This strophe is also subject to parenthetical inset; which, occurring at an eloquent portion of the melody, brings home to our minds the relation between the tonal language and that ordinary speech from which the device of parenthesis is borrowed. This relation is warmly referred to in connection with this movement by Fuller-Maitland, as follows:

The seven bars given out first by the oboe and later on by a violin solo as well have all the satisfaction of a perfect syllogism, all the beauty of the highest poetry, and in listening to them as they come in their

place in the movement, one actually seems to take in and apprehend some idea that transcends words and music alike. The impression fades almost as soon as it is created, like the remembrance of a dream at the moment of waking, but one can recall its presence, and that presence is called up each time the work is heard. At the point where it seems to approach its natural ending, the instrument that has given out the phrase stops and a kind of warning phrase is uttered *pianissimo* at first by bassoons, horns and strings, and subsequently by flute, clarinets and bassoons,* as if the complete utterance of the whole would have transgressed some spiritual law and let humanity into some divine secret.

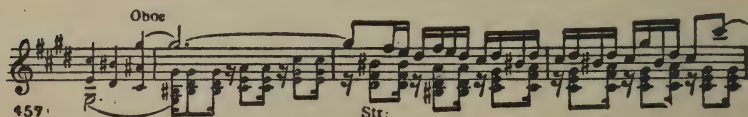
The case being one in which a skilful use of orchestral tints was essential to expression of the thought, the way in which Brahms acquits himself when colour is an integral part of his idea is particularly interesting.

Ex. 456. Op. 68, Andante. First subject (b).



20. What we have thus indicated forms of course the key to the whole movement. For instance, the twelve free bars now immediately following consist of eight bars, introduced and afterwards passed on to second subject by parenthesis consisting of two bars on each occasion. As it would have been altogether inconsistent with Brahms's usual method to make more than one subject liable to a strong characteristic such as parenthesis the

Ex. 457 Op. 68, Andante. Second subject.



* This means for the corresponding situation in the return group.

second subject is characterised by a restlessness in complete contrast with the serenity of the first, by which means we are aptly prepared for welcome return to the opening feeling. The reappearance of the first subject is effected by oboe and clarinets under cover of free string parts, and is consequently not completely realised at once—a style of home-coming in poetic accord with the dominant idea. We have here another instance of the

RHYTHMICAL TABLE.
Ex. 458. Op. 68, Andante.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st statement	1st subject	27	5	5
			$2 \times 2 + 1$	11
			2×3	17
			3×2	27
			2×5	29
Middle	Free	12	2	37
			2×4	39
			2	47
			2×4	54
			$2 \times 3 + 1$	66
Return	2nd subject	27	2×6	72
			$2 \times 2 + 2$	79
			$2 \times 3 + 1$	84
			$3 \times 2 - 1$	90
			$3 + 2$	100
Coda	1st subject	34	2×5	111
			$2 \times 3 + 1$	123
			$2 \times 5 + 1$	128
			2×6	
			$2 \times 2 + \infty$	
Totals.		128		128

composer's command of orchestral colours; for, though the instrumentation is much fuller, nothing is lost of the placidity of the opening.

21. The Coda (a study in itself) presents a transformed version of second strophe of first subject in a sort of momentary glow; followed by reminiscent dialogue and final *diminuendo*. It is full of meaning right up to, and including, the prolongation of the final chord.

22. Epitome.

(a) Subjects, see Ex. 457.

(b) Key, E major, without change. The scheme of keys of this symphony may be easily remembered by its dividing the

octave into major thirds; the keys of the four movements being respectively—C minor, E, A flat, and C minor.

(c) Time, $\frac{3}{4}$; no change.

(d) Length, 128 bars; no repeats.

Ex. 459. Op. 68, Andante, outline

FIRST STATEMENT	MIDDLE	RETURN	CODA
27	39	34	28

III. UN POCO ALLEGRETTO E GRAZIOSO.

23. This perverse movement makes a point of departing from convention on every available occasion. Without including the rhythmical insets (which as characteristic of the symphony may be regarded as regular) we have to reckon with a first subject continually interrupted by a highly demonstrative intermediate motive; with a first section which not only rounds off with a new theme never to reappear, but is only joined *attaca* to the Trio; with a Trio* running counter to its head section in key, rhythm—indeed in almost every conceivable feature; with a Return which is no return in the ordinary sense, but a fortuitous collection of reminders; and with a Coda which, instead of allowing the antagonistic trio-material to remain at rest, actually gives it to the last word. By way of simplifying matters we shall suppose the new subject of first section to have been intended as a development and that the Coda consists of the *piu tranquillo* (bar 155). The mere dimensions of the movement are thus brought somewhat into line with expectation, and a means acquired of regarding its contents with greater precision.

* The second section is not called "Trio" by the composer, though it is generally so accepted.

RHYTHMICAL TABLE.
Ex. 460. Op. 68, Allegretto.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	{ 10	(4 + 1) 2	10
	Int. motive	45 { 8	2 × 4	18
	1st subject	{ 14	(4 + 3) 2	32
	Int. motive	{ 13	2 × 6 + 1	45
	Free	25 { 16	2 × 8	61
	1st subject	{ 9	2 × 4 + 1	70
Trio	2nd subject	{ 16	4 × 4	86
	" "	39 { 22	4 × 5 + 2	108
	2da Volta	{ 1	1	109
Return	1st subject	{ 2	2	111
	" "	{ 9	4 × 2 + 1	120
	" "	{ 6	4 + 2	126
	Int. motive	45 { 12	2 × 6	138
	Bridge	{ 6	2 × 3	144
	1st subject	{ 6	4 + 2	150
	Int. motive	{ 4	2 × 2	154
Coda	2nd subject	11 { 8	4 × 2	162
		{ 3	4 - 1	165
Totals.		165		165

24. The first subject is a clarinet melody, not in five-bar rhythm as might be supposed, but of which the last note is subject to a written-out pause of one bar.* The latter of course falls into line with the rhythmical insets already mentioned, and the manner therefore of construing this phrase is of the utmost importance. The written-out pause as it afterwards occurs, for

Ex. 461. Op. 68, Allegretto. First subject.

example, is not always confined to a single bar but extends either to two or three bars;† which renders it obvious that the original rhythm was duple and merely subject to extension.

25. The intermediate motive like the second subject of the

* See Ex. 7, Op. 8, and Ex. 122, Op. 25.

† These insets may all be traced by the student who compares the summary here given with the work itself.

Andante* keeps studiously aloof from all such extension; by which we know that we are at one with the composer in regarding

Ex. 462. Op. 68, Allegretto. Intermediate motive.

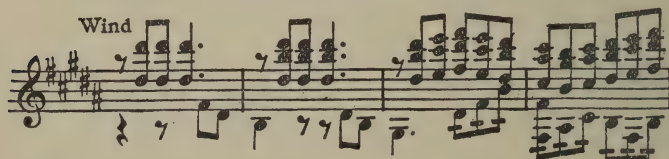


462

it as a distinct item of thematic material. Besides the rhythmic contrast however it is more fully instrumented and presents for the first time continuous quaver-motion by the strings.

26. For the Trio we change in time from $\frac{2}{4}$ to $\frac{6}{8}$, in key from A flat (or rather E flat, the actual key of the moment) to B, and from a placid and legato style of instrumentation to a sort of angry dialogue between wind and strings, sustained in the same

Ex. 463. Op. 68, Second subject.



463

spirit and with increased vehemence during its second section, and therefore continuing right up to the moment of return. This movement, in fact, seems not to know whether to be happy or distressed; and the contrast between its placid moments and those of apparent contention is very remarkable. Upon the whole it expresses a restlessness in keeping with the first movement notwithstanding the lightness both of subjects and treatment.

27. The Return, if it may so be called, passes through sixteen bars before finally shaking off the triplet figure of the Trio; during which the references to first subject are clear enough as reminders but far from amounting to a statement. As if to make amends for this however the strings give us four bars of the first theme *in unison* (to a soft accompaniment by horns and

* See par. 20.

bassoons) just before the Coda. This is well; for, considering that the latter resumes the Trio-rhythm, but for the four bars in question we should have heard nothing more of the first subject after the Codetta of first section. It is clear therefore that to judge fairly of this piece we have to regard it as an item of expression in the larger work to which it belongs—as an Intermezzo in fact; though, considered even in that sense, it is difficult to admit its equality with the other movements.

28. Epitome.

(a) Subjects, see Ex. 461-463.

(b) Key, A flat major; with second section in B major.

(c) Time, $\frac{2}{4}$ for first, $\frac{6}{8}$ for second section.

(d) Length, 165 bars, or 186 with repeat of second part of Trio.

Ex. 464. Op. 68, Allegretto, outline.

FIRST SECTION	FREE	TRIO	RETURN	CODA
45	25	39	45	11

IV. FINALE.

(a) Adagio, (b) Più andante, (c) Allegro non troppo ma con brio, (d) Più Allegro.

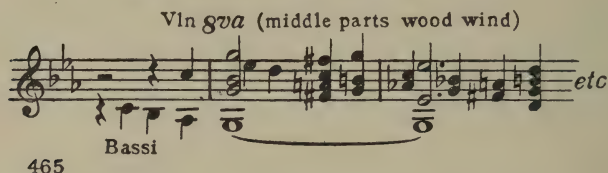
29. The introduction to this movement is in two sections—an Adagio of 28 and Più Andante of 32 bars. Each of these borrows material from the following Allegro; the Adagio containing faint references to the two principal subjects, as well as to the second and fourth intermediate motives—and the Più Andante being devoted to the “chime,” as we shall, for brevity, call the special horn subject already alluded to.* The idea of church bells seems to have been in possession of the composer’s mind, notwithstanding the absence of any direct imitation of them; for

* See par. 4.

not only does this chime-subject play an important part also in the Allegro, but the latter's second subject is also composed upon a bass of similar character* continued for ten bars; whilst the grade-work upon its second intermediate motive also falls into the same class of idea.†

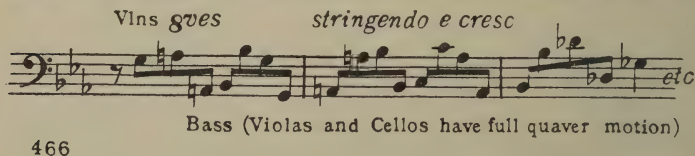
30. It is with the bass just mentioned that the Introduction opens; a slight reference to the leading theme of the Allegro immediately following‡ and thus bearing out the natural sup-

Ex. 465. Op. 68, Finale. Opening of Adagio.



position of the Introduction having been last written. That the Introduction also contributed to the Allegro is however evident from the next feature; which consists of a pizzicato quaver passage for full strings becoming gradually louder and quicker until, with a final burst upon the chord of D flat, it regains the original *tempo*, in order to repeat the opening idea in a new form. This fine effect has every appearance of being an inspira-

Ex. 466. Op. 68, Finale. Adagio (stringendo passage as intermediate motive).



tion proper to the introduction itself; but if so it must have been afterwards borrowed as an accompaniment to a certain horn passage of the Allegro.||

31. Repetition of this feature brings us to the nineteenth bar; where, for the second time, we regain the original *tempo*; and where allusions to the second and fourth intermediate motives

* See Ex. 474.

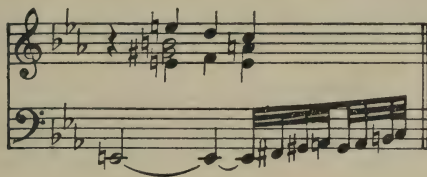
† See also par. 34.

‡ Compare with Ex. 472 and par. 33.

|| See Ex. 480.

become the means to a general increase of motion and excitement—the scale progression of the opening still serving as ostensible theme. Two bars of each of these figurations suffice to attain

Ex. 467. Op. 68, Finale. Adagio; allusion to second intermediate motive of allegro.*



467

Ex. 468. Op. 68, Finale. Adagio; allusion to fourth intermediate motive of allegro.†



468

to such fury that, disdaining the ordinary bar-length, we ride off upon what are practically eight bars of $\frac{3}{4}$ though written as six bars of common time. Obviously it was not worth the com-

Ex. 469. Op. 68, Finale. Adagio; relations of notation and rhythm.



469

poser's while in a symphony with many individual parts to change the bar value for so short a time.

* Compare with Ex. 476.

† Compare with Ex. 478.

32. This brings us to the *più andante* or "chime" section of the introduction; the subject of which, divested of all complexity of notation, is one of extraordinary simplicity. The extension

Ex. 470. Finale. *Piu andante*. Subject.

470

Str (in Wave tremolo muted)
Horn
Trombones *pp* (their first appearance)
Bassoon

of the second phrase to one of five bars is both characteristic of the desired effect and favourable to the composer; by giving him either the occasion to overlap, or, in default of overlapping, that of varying his rhythm. He naturally uses both of these means; besides which, having inured his listener to the five-bar length, he applies it also to the chorale-fragment which serves as a slight intermezzo in this section, and is repeated with much

Ex. 471. Finale. *Piu andante*. (Chorale-fragment as intermediate motive).

471

Tromboni

pomp and circumstance in the Coda of the Allegro. Nothing else occurs in the introduction—save a few passages of imitation upon the horn-theme leading to a *diminuendo* conclusion on the dominant.

33. It is almost superfluous to inform the reader of the alleged resemblance between the first subject of the Allegro and that of the finale of Beethoven's ninth; a point which, as Fuller-

Ex. 472. Op. 68, Finale. Allegro, first subject.

472

pizz

RHYTHMICAL TABLE.

Ex. 473. Op. 68, Finale

	PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Introduction.	Adagio	Subject	4	2×2	4
		Int. motive	6	2×3	10
		Subject	4	2×2	14
		Int. motive	4	2×2	18
		Free	4	2×2	22
	Piu Andante	"	6	*	28
		Subject	8	2×4	36
		"	9	$2 \times 4 + 1$	45
		Int. motive	5	$2 \times 2 + 1$	50
		Subject	10	2×5	60
	Totals.		60		60
Allegro.	1st section	1st subject	32	$(4 \times 4) 2$	32
		Int. motive 1	12	4×3	44
		" " 2	8	4×2	52
		" Chime "	4	4	56
		2nd subject	14	$4 \times 3 + 2$	70
		Int. motive 3	16	4×4	86
		" " 4	20	4×5	106
		" " 5	18	$4 \times 4 + 2$	124
	Totals.		124		124
	2nd section (with incorporated Durchführung)	1st subject	34	$\{ 4 \times 4 + 2 \}$	158
		" " 1	12	$\{ 4 \times 4 \}$	170
		Int. motive 1	12	4×3	182
		" " 2	12	4×3	195
		" " "	13	$5 \times 2 + 3$	206
		" " 1	11	$4 \times 3 - 1$	217
		" " "	11	$4 \times 3 - 1$	223
		Bridge to chime	6	$4 + 2$	240
		" Chime "	17	$4 \times 4 + 1$	254
		2nd subject	14	$4 \times 3 + 2$	270
		Int. motive 3	16	4×4	290
		" " 4	20	4×5	305
		" " 5	15	$4 \times 4 + 1$	329
		Free on I	24	4×6	
	Totals.		205		329
	Coda (Piu Allegro)	Free on I	16	4×4	345
		{ Int. motive of Piu } Andante	10	$4 \times 2 + 2$	355
		Free	6	$4 + 2$	361
		Int. motive 4	24	4×6	385
		Free on I	11	$4 \times 3 - 1$	396
	Totals.		67		396

* Equal to eight bars (2×4) of $\frac{3}{4}$ time. See par. 31 and Ex. 469.

Maitland says, "was not forgotten by the opponents of Brahms, who have never ceased in all the years that have elapsed since the symphony was written from hinting at plagiarism in this respect." Florence May describes this matter with happy precision when, after acknowledging that "every one who listens to Brahms's first symphony thinks immediately of Beethoven's ninth," she goes on to say—"The association passes with the conclusion of the subject; Brahms's movement develops on its own lines, which do not resemble those of Beethoven." The rhythmical development in the two cases are so utterly distinct that the charge of plagiarism does as little credit to the knowledge as to the generosity of those who make it.

34. This leads us to speak of the form of the Allegro, which is quite exceptional as a separate movement, even apart from its unusually lengthy introduction in two parts. The view represented by our summary is that there are two sections (the second of which incorporates a *Durchführung*) and Coda—practically a new form. But we have also the novelty of a theme scarcely entering into the composition, yet dominating it by sheer association of ideas. That which we have called the "chime" would have appeared as an intruder but for the facility with which the mind passes on to the chorale,* the processional march opening,† the pealing bass of second subject‡ and the joyous chiming of the counterpoint upon the second intermediate motive.

Ex. 474. Op. 68, Finale. Second subject.



474

The second subject offers contrast of key and motion, but otherwise its additional interest is confined to that of its bass

* Intermediate motive of *Piu andante* (bar 46) and Coda (bar 346). See Ex. 471.

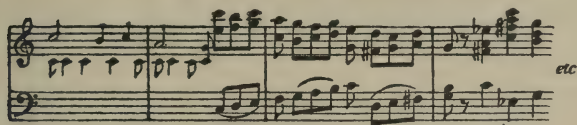
† See Ex. 472.

‡ See par. 29 and Ex. 474.

|| Commencing with bar 171.

as a unifying feature. Passing on therefore to the intermediate

Ex. 475. Op. 68, Finale. First intermediate motive.



475

motives we may describe the first and second as apparently provided as material for a gradual increase of motion. It will

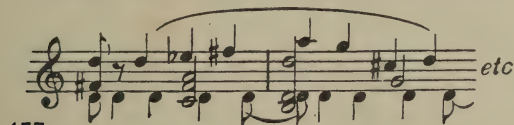
Ex. 476. Op. 68, Finale. Second intermediate motive.



476

be observed that the first is dovetailed into the first subject (of the opening notes of which its figure is a diminution) whilst the motion of the second is entirely by grades—both of these being features bringing considerable access of power to the composer. The same cannot be said however of the third intermediate motive—a mere stopgap oboe melody, the negative effect of which is by its dullness to promote the effect of the fine *crescendo*

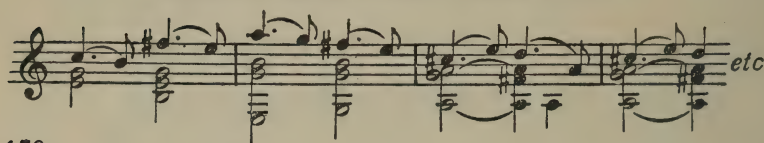
Ex. 477. Op. 68, Finale. Third intermediate motive.



477

which follows. The latter is for the purpose of introducing the fourth intermediate motive—a much more important item; the full treatment of which, on three separate occasions, counts for over sixty bars. Of the fifth intermediate motive it may be said that it is not so effective in itself as in virtue of the position

Ex. 478. Op. 68, Finale. Fourth intermediate motive.



478

it occupies—always before the return of first subject, the quiet dignity of which is enhanced by its clamorous demonstration.

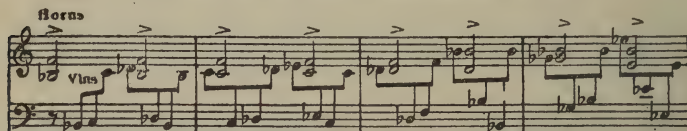
Ex. 479. Op. 68, Finale. Fifth intermediate motive.



479

36. It only remains to show how the pizz. stringendo of the introduction is used as the accompaniment of a bell-like horn passage* and to mention that bell-like progressions in the in-

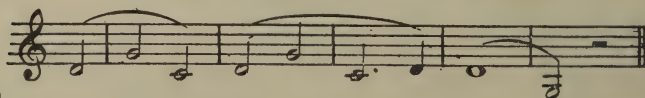
Ex. 480. Op. 68, Finale. Adagio motive revived.



480 Bass. (Viola has full quaver motion)

strumentation are too numerous for quotation, and too unobtrusive to arrest any but highly critical observation.† As an instance we may mention the bassoon melody quietly passing as accompaniment to third intermediate motive.

Ex. 481. Op. 68, Finale. Sample of bell-progression.



481

* From bar 147, see par. 30.

† They collectively form a feature of the "Gothic" instrumentation elsewhere described.

37. The *Durchführung* being incorporated with second section requires no separate description. The feature of the Coda (*più allegro*) is its pompous enunciation of the chorale-phrase of the *più andante*; beyond which all that can be said is that it worthily (albeit somewhat perfunctorily) carries the movement to its conclusion. There can however be but one verdict upon the movement as a whole amongst those who are capable of appreciating it; and, as Fuller-Maitland observes, it must ever remain one of the "most precious things in the treasury of music."

38. Epitome.

(a) Subjects, first subject, Ex. 472; second subject, Ex. 474; intermediate motives 1 to 5, Ex. 475 to 479; bell theme, Ex. 470.

(b) Key of Introduction, C minor, changing to major for "*più andante*." Key of *allegro*, C major.

(c) Time, common; *allabreve* for coda "*più allegro*."

(d) Length, 396 bars, no repeats.

Ex. 482. Op. 68, Finale. Outline.

INTRODUCTION	ALLEGRO		CODA
	FIRST SECTION	SECOND SECTION	
60	124	205	67
28 32	I II	I II	Piu allegro
Adagio Piu andante	56 68	116* 89†	

* Includes virtual *Durchführung*.

† Includes extensive bridge to Coda.

OP. 73. SECOND SYMPHONY IN D.

- I. ALLEGRO NON TROPPO.
- II. ADAGIO NON TROPPO.
- III. ALLEGRETTO GRAZIOSO. (QUASI ANDANTINO.) PRESTO MA NON ASSAI.
- IV. ALLEGRO CON SPIRITO.

Published by N. Simrock in 1878.

Arranged by the Composer for Piano Duet.

Score: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets,
3 Trombones, Tuba, Drums, Strings.

I. ALLEGRO NON TROPPO.

1. THIS is Brahms's Pastoral Symphony; not however in the "programme" sense, for it makes no attempt to depict special scenes of country life and does not even bear the pastoral title. Moreover the thematic material and its development are both so "absolute" that neither feature offers anything very characteristic or suggestive. Yet, for all that, it portrays a mood which carries us away to the green fields whether we will or no.

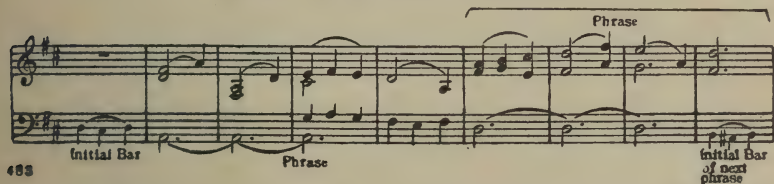
2. Besides being of pastoral character (or perhaps on account of it) it is Brahms's most popular symphony—the one, in fact, by which he is most known to the mass of music-lovers and for which he is most esteemed. Fidelity to the one mood having induced a comparative simplicity of rhythm and an employment of melodic curves more or less familiar, the result is that even some reviewers have been led to pronounce the work one of Mozartean character. How little it bears out that suggestion will become evident as we go on; the general fact being that notwithstanding its geniality it is no less distinctly Brahms than its predecessor.

3. The rhythmic cast of the opening movement is into four-bar phrases; which, being subject to less modification than usual, seem to have captivated the people who so love to nod their heads to a musical sentence that unless able to do so they find it obscure. Comparative freedom from rhythmic complexity has

in fact far more to do with the popularity of this work than any other quality; the next in order being the "Klangreiz" or mere "sound charm" of the instrumentation. There is quite as much thought and mastership displayed in this symphony as in either of its three companions; but these are not the qualities for which it is esteemed—except, of course, by out-and-out students. If therefore we join in the general verdict that this is Brahms's most successful symphony, we do so in virtue of its rare quality of propitiating all classes.

4. We read in Grove that the phrase which begins this symphony is an instance of Brahms's fondness for themes built not on the notes of the diatonic scale but on those of the tonic chord. No doubt this is the case; but the dictum, as applied to the present opening theme, fails to take note of its most important feature—that presented by the initial bar; for, instead of the tunefulness of the melody which follows rendering the work easier of comprehension the reverse is the case, the subtlety of the composer's means being specially apparent in the use made of this tunefulness to draw the listener's attention away from the fountain-head of his material. Brahms is ever remarkable for

Ex. 483. Op. 73, Allegro. First subject.



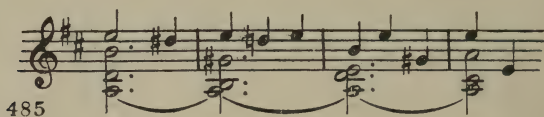
his appreciation of the power of all unitive traits to work their effect upon the listener independently of being individually perceived; and it is easy to see that this created a standpoint from which his choice was likely to fall upon devices which most composers would regard as insignificant. What, for example, could at first sight appear more trivial than that of subjecting a single note to semitonic depression? Yet (with the exceptions

Ex. 484. Op. 73, Single-note inflection as thematic material.

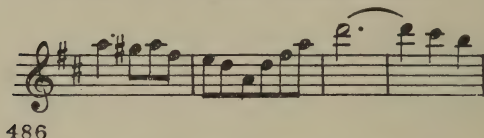


of the second subject and fourth intermediate motive) it is upon this that the whole material of the present movement depends. Obviously the simpler the melodic trait the greater the facility

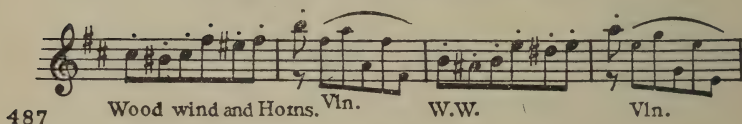
Ex. 485. Op. 73, first intermediate motive.



Ex. 486. Op. 73, second intermediate motive.



Ex. 487. Op. 73, third intermediate motive.



Ex. 488. Op. 73, fifth intermediate motive.



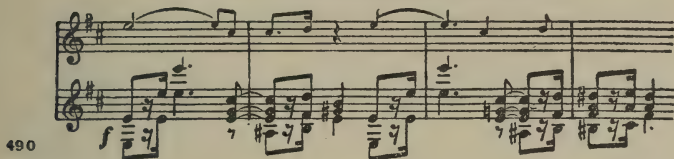
for interweaving it with various designs, so that notwithstanding the continued use of one inflection in this instance we suffer no loss of variety in respect of character. Furthermore the same conscientiousness as here displayed is shown even in the exceptions we have allowed, for the second subject is equally based

Ex. 489 Op. 73, second subject.



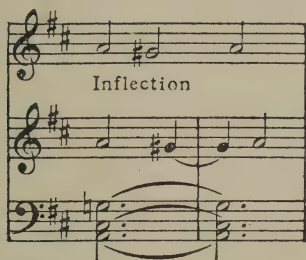
upon a melodic fall and return, the only difference being that the interval is this time broadened to a third; whilst the fourth intermediate motive is equally referable to the same design though admittedly in more distant relation. How deliberate all

Ex. 490. Op. 73, fourth intermediate motive.



this was might be shown in various ways, though at greater sacrifice of space than the subject would warrant; but an easy illustration is afforded by the approach to the second intermediate motive, where Brahms, having the immense resources of

Ex. 491. Augmentation of thematic material.



the dominant harmony at call prefers to reiterate this feature in augmentation, by way of written out *rallentando*.

5. In point of form the movement is orthodox—except perhaps that the first section extends to a disproportionate length; which, even had it been brought down to the size of the return groups, would still have left the *Durchführung* rather spare in dimension. As if to make up for this, however, Brahms grafts the excitement of his *Durchführung* upon the return, by continuing a variation formed from the second intermediate motive as a figuration against the first subject. The effect is very charming; the new instrumentation being well sustained and, without losing its separate interest, never obscuring the desired home-coming sensation. We are thus compelled not only to condone the shortness

RHYTHMICAL TABLE.

Ex. 492. Op. 73, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Initial bar	1	1	1
	1st subject	18	$4 \times 4 + 2$	19
	Int. motive 1	24	4×6	43
	„ „ 2	22	$4 \times 5 + 2$	65
	„ „ 3	16	4×4	81
	2nd subject	36	4×9	117
	Int. motive 4	9	$4 \times 2 + 1$	126
	„ „ 5	9	$4 \times 2 + 1$	135
	„ „ „	20	4×5	155
	2nd subject	15	$4 \times 3 + 3$	170
	„ „	16	4×4	186
		8	2da Volta	194
Totals.		194		194
Durchführung	Free on 1st subject	40	4×10	234
	Bridge	11	$(4 + 2) (4 + 1)$	245
		12	4×3	257
	Int. motive 2	32	4×8	289
	Free on 1st subject	20	4×5	309
Totals.		115		309
Return	1st subject	18	$4 \times 4 + 2$	327
	Int. motive 1	22	$4 \times 5 + 2$	349
	Bridge	8	4×2	357
	2nd subject	36	4×9	393
	Int. motive 4	9	$4 \times 2 + 1$	402
	„ „ 5	9	$4 \times 2 + 1$	411
	„ „ „	20	4×5	431
	2nd subject	15	$4 \times 3 + 3$	446
	Bridge	8	4×2	454
Totals.		145		454
Coda	1st subject	31	$4 \times 7 + 3$	485
	„ „	19	$4 \times 4 + 3$	504
	{ Int. motive 3 and }	27	$4 \times 7 - 1$	531
	{ 1st subject }			
Totals.		77		531

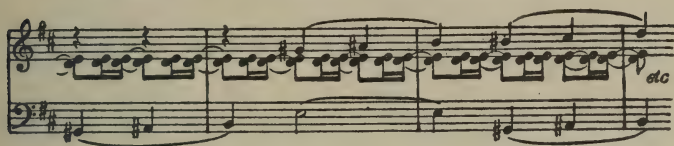
of the Durchführung but to regard the continuation of its animation far into the return as a model for imitation—in cases of course where the subject-matter favours such treatment.

6. The instrumentation is not only refined, but the equal distribution of interest throughout the parts and the consideration shown for the players probably also do something to keep this

work before the public. The clarinets, for example, during the fifth intermediate motive have for eighteen bars to sustain a rhythmic figure containing repeated notes which would have become burdensome to the players but for the relief afforded by the syncopation. On the other hand, nothing is lost of the rhythmic motion, the beat percussions suppressed by the syncopation being given by other instruments.

7. In connection with the passage just mentioned a melody occurs which, though a mere continuation of the fifth intermediate motive, seems to require special mention; as some might consider this to be the real motive and the previous bars simply an introduction to it. Such debateable points, though deserving of

Ex. 493. Op. 73, continuation of fifth intermediate motive.



493

passing notice, do not affect conclusions, as it must be obvious that if important they could not remain doubtful.

8. The *Durchführung* is highly contrapuntal and largely characterised by sustained quaver-motion which continues (as a figuration of the second intermediate motive) long after the rise in intensity has been checked by the return. The composer has been thus dispensed from repeating his second motive, the omission of which from the return is one of the causes of that section being so considerably shortened.*

9. The Coda proceeds for the most part in *diminuendo*, and makes liberal use of the various thematic elements, but especially of the feature mentioned in par. 4. Its instrumentation is a model of refinement and will yield much profit to the student if made an object of special study.

10. Epitome.

(a) Subjects. See Ex. 483, 485-490, and 493.

(b) Key, D major; without change.

(c) Time, $\frac{3}{4}$; no change.

(d) Length, 531 bars; or 716 with repeat of first section.

* Another cause of the shortening is the reservation of third intermediate motive for treatment in Coda.

Ex. 494. Op. 73, Allegro. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
194	115	145	77
I 81		I 48	
II 113		II 27	

II. ADAGIO NON TROPPO.

11. We warn the student at the outset that no description of this movement can be of any serious avail unless assisted by close reference to the score. To most musicians this Adagio appears as an enigma, and we can learn nothing from criticisms which admire it in detail without embracing the conception as a whole. The task of fathoming points of construction seems to have been thus avoided, probably because it compels us to proceed speculatively and thus prevents us from being able to claim finality for any conclusions at which we may arrive. We shall be satisfied however to benefit the reader by reasons given, independently of his agreement with our verdict.

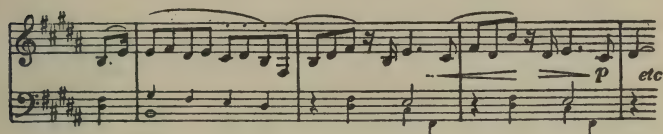
12. The opening of the first subject must be accepted as in two integral parts; for the reason that, although the upper has the greater prominence and importance, neither ever appears

Ex. 495. Op. 73, Adagio, first subject (a).

without the other; although they collectively figure independently of the remaining portion of the subject. This in itself is an element of mystery; as it renders it uncertain whether in the composer's mind these two bars were not a separate thematic item. At all events, and for the sake of more easily arriving at a comprehension of the movement, we advise the student so to consider them.

13. The adoption of this view leaves us with a first subject which we at once appreciate; and no doubt the rhythmic and

Ex. 496. Op. 73, Adagio. First subject (b).



496

melodic satisfaction afforded by such a phrase would have prevented all misapprehension but for the mystification next caused by Brahms's habit of disregarding the position of the bar-line. But the bowing of the violoncello-part clearly shows that the next phrase, instead of beginning at the next bar, really commences after two beats; so that not only a contraction of two beats ensues, but the necessity is created for an extension of similar length to compensate for it later on.* The practical effect is of course to throw the principal accent of the bar for the time being upon the third beat; the only disadvantage of which is the difficulty of inducing players to understand why they should depart from their usual habit.†

* Everyone is familiar with the lengthening of the last note in each line of a chorale; and that no complication arises in notation is because of the extra time being regarded as a pause. Even when such pauses are written out (as they frequently are for various reasons by modern composers) the difficulty of construing them can by no means be compared to that of contractions of the last phrase-note. Yet a moment's reflection will convince the student that a composer has the same right to shorten as to lengthen the last note of his phrase, and that he can scarcely be held responsible for the displacement of the bar-line which naturally follows.

† Thus Colles in speaking of this melody observes: "It needs careful phrasing to make it clear. The composer has done this in the score, but since players rarely achieve it, the movement is one of which listeners may easily fail to realise the beauty."

Ex. 497. Op. 73, Adagio. First subject (b), continuation.

497

as phrased

as written

etc

14. The extension necessary in order to reinstate the bar-line occurs at the end of the next phrase, which is one giving two

Ex. 498. Op. 73, Adagio. Compensating phrase extension.

498

extension

extension

etc

bars to each section of the opening melody and passing on immediately to the second subject. The latter is stated in fugato-form; and, being also of strictly legato character, it easily provides a group of phrases in which the exact position of the bar-line is of somewhat less importance; so that a half-bar delay of the third entry of this subject attracts no notice and is easily made good four bars afterwards upon the same principle as already explained.

Ex. 499. Op. 73, Adagio. Second subject.

499

Horn

Oboe

Flute

Bass

extension

extension

etc

15. The recognition of half-bars in our summary, though an undesirable feature, was here necessary in order to show that displacement of the bar-line by extension or contraction is never allowed to stand over from one subject to another; but that within its own scope each theme (with exception of the first of the middle section) is subject to it. The fact of the middle section opening with freedom from such feature is only in keeping with Brahms's general consistency, but the spare treatment

of the above second-subject is a defect probably caused by his not being very happy in its working. This is so far the case that there are some judges who think that the movement would have been better without it.

RHYTHMICAL TABLE.
Ex. 500. Op. 73, Adagio.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
1st section	1st subject (a)	2	2	2
	" " (b)	10	$\left\{ \begin{array}{l} 2 \times 2 - \frac{1}{2} \\ 2 \times 3 + \frac{1}{2} \end{array} \right\}$	12
	" " (a, b)	4	2×2	16
	2nd subject	9	$\left\{ \begin{array}{l} 2 \times 2 + \frac{1}{2} \\ 2 \times 2 + \frac{1}{2} \end{array} \right\}$	25
	Free	$\left\{ \begin{array}{l} 2 \\ 5 \end{array} \right\}$	$\left\{ \begin{array}{l} 2 \\ 2 \times 2 + 1 \end{array} \right\}$	$\left\{ \begin{array}{l} 27 \\ 32 \end{array} \right\}$
Totals.		32		32
Middle section	1st subject	12	2×6	44
	2nd subject and bridge	$\left\{ \begin{array}{l} 12\frac{1}{2} \\ 10\frac{1}{2} \end{array} \right\}$	$\left\{ \begin{array}{l} \frac{1}{2} + (2 \times 6) \\ 2 \times 5 + \frac{1}{2} \end{array} \right\}$	67
Totals.		35		67
Return section	1st subject (a)	17	2	69
	1st subject (b) with slight reference to 2nd subject		$\left\{ \begin{array}{l} 2 \times 2 - \frac{1}{2} \\ 2 \times 3 + 1 \\ 2 \times 3 + \frac{1}{2} \end{array} \right\}$	86
	Free		$\left\{ \begin{array}{l} 2 \times 2 + 1 \\ 2 \times 3 \end{array} \right\}$	97
Coda	1st subject (a)	7	$2 \times 3 + 1$	104
Totals.		37		104

16. The opening of the middle section has by its placidity a certain amount of trio-relation to the first part, but the impression is not lasting. Moreover its subject is exceptional by the composer having no further recourse to it as well as by its being free of bar-displacements. The second subject of this section

Ex. 501. Cp. 73, Adagio. First subject of middle section.

wood wind

501 Cello give lower pizz

completely puts an end to the quiet mood by proceeding with increasing motion up to the point where the return is being suggested. Here the bar-line is almost systematically displaced, the orchestration is of greater weight, and the whole forms the climax of the movement. The original cause of displacement

Ex. 502. Op. 73, Adagio. Second subject of middle section.



502 * 3^d beat in the notation

occurs at bar 44, where the first subject quietly subsiding at a bar-end leaves the composer without his requisite initial up-beat for the next theme, and compels him either to have practically an entire bar's general pause or to throw his principal accent upon the third beat. The correctness of this view is evidenced by the result of it being to restore the opening subject (when re-introduced in preparation for the return*) to its original phrasing—whereas in the notation given this is obliged to be effected by a compensating extension.†

17. Upon introduction of this second subject the mood quickly changes, we pass into B minor and into what is practically a

Ex. 503. Op. 73, Adagio. Middle section, treatment of second subject.



Durchführung the spirit of which (as in the first movement) only partially subsides at the return. In other words, the triplets, which are naturally a feature of the $\frac{12}{8}$ middle section, now continue as an accompaniment to the opening theme; and remain more or less in evidence till the end, only dying away with the drum part in the last cadence.

18. There can be no doubt that much of the difficulty both of

* Bar 57.

† Second half of bar 67.

comprehending and performing this movement is due to its notation; and that the movement itself, though essentially beautiful, is unequal. This inequality touches not so much the merit of the themes or that of their individual treatments as the fact that items of material are made companions in a movement without regard to their suitability for such association. The transition from one to the other is therefore either brusque and sudden, or vague and indeterminate; and it is the movement's piecemeal character resulting from this which has generally diverted praise of it to individual portions.

19. Epitome.

(a) Subjects. See Ex. 497, 499, 501 and 502.

(b) Key, B major; changing to B minor at fifth bar of second subject of middle section (bar 49) and return during the references to first subject which precede the return.

(c) Time, common; changing to $\frac{1}{8}$ for middle section and resuming the original bar-value six bars before the return (bar 62).

(d) Length, 104 bars; no repeats.

Ex. 504. Op. 73, Adagio. Outline.

FIRST SECTION	MIDDLE SECTION	RETURN AND CODA
32	35	37
I II	I II	I and II: free: Coda
16 16	12 23	19 11 7

III. ALLEGRETTO GRAZIOSO.

(a) *Quasi Andantino*.

(b) *Presto ma non assai*.

20. There is complete contrast between this and the last movement in which vagueness was the quality with which we had principally to contend. Here, on the contrary, all is superficial; and whilst in the last movement we might easily have dispensed with some profundity, in this we might just as easily have done

with a little more. The thematic material is distinctly unattractive without compensation being offered in development. The orchestration is crude and the movement overladen with fantastic peculiarities.

21. Against all this we have to set one remarkable trait. The themes may be unattractive but their "propagation" (for that would appear to be the best term on this occasion) is quite an interesting study. Instead of the subjects being approached from their sympathetic side and new material being the result of a newly awakened feeling, the mere notes are seized upon and, so to speak, caricatured. Considering the bucolic character of the movement this may be taken as intentional and the idea commended for a special object. But it is one which by its nature peculiarly requires the assistance of suitable orchestration; and this, so far as the present occasion is concerned, it can scarcely be said to have received.

22. The first result of the procedure referred to is that the frequent changes of bar value* have no formal signification, and represent as it were merely so many varieties of antic. Strictly speaking there is but one theme—and it is one so easily capable of being stated in crude form that by its means the whole of the five subjects may be simultaneously presented and their common origin made apparent.

Ex. 505. Op. 73, Allegretto. Thematic material.

Crude form

1st Subject

1st intermediate motive

2nd Subject

2nd intermediate motive

3rd Subject

Conclusion of 2nd Subject

505

Inversion

Diminution

* The notation is $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{4}$.

23. The opening melody has the dignity of first subject merely through standing in the foreground, as the above sufficiently shows. The names are also given arbitrarily to the other subjects; "second" and "third" meaning merely subjects occurring in that order without reference to character. The features of the movement are simply inevitable incidents of a pastoral movement and call for little remark. The sudden transitions from

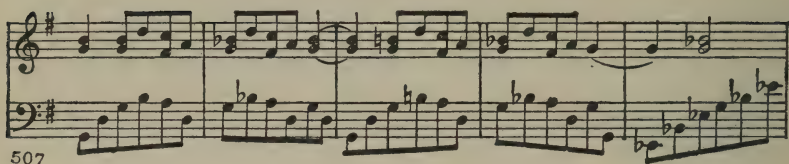
RHYTHMICAL TABLE.*
Ex. 506. Op. 73. Allegretto.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Allegretto 3/4	1st subject	10	2 × 5	10
"	Int. motive 1	12	2 × 5 + 2	22
"	1st subject	10	2 × 5	32
Presto 2/4	2nd subject	18	2 × 9	50
"	Int. motive 2	12	2 × 6	62
"	Free	{ 8	2 × 4	70
"		{ 8	2 × 4	78
"	2nd subject	28	2 × 14	106
Allegretto 3/4	1st subject	19	2 × 9 + 1	125
Presto 3/8	Bridge	6	2 × 3	131
"	3rd subject	12	2 × 6	143
"	" "	12	2 × 6	155
"	Bridge	20	2 × 10	175
"	"	12	2 × 6	187
" 9/8	"	2	2	189
Poco a poco in Tempo I 3/4	"	4	2 × 2	193
Allegretto 3/4	1st subject	11	2 × 5 + 1	204
"	Int. motive 1	14	2 × 6 + 2	218
"	1st subject	10	2 × 5	228
"	Coda	8	2 × 4	236
"	"	4	2 × 2	240

major to minor, though a pastoral feature, are here made a means of modulation; besides which there is a frequent indulgence in modulation (as it would appear) for the mere pleasure of suddenly returning to the key. A special instance of this occurs at the final transition to $\frac{3}{4}$ where, being already in E minor and

* Note.—As there are no sections in the strict sense of the term the classification accords with changes in the degree of movement. The bars of the portions thus marked out are not totalled; as this would have been only misleading with a bar-value continually changing. A faint resemblance to sonata-form may be traced by taking the 3-8 movement as a *Durchführung*; in which case the bridge-passages extending from bar 156 to bar 204, as presenting four degrees of approach to the first subject will be found of special interest.

Ex. 507. Op. 73. Change of mode as modulator.



having the coda-return in view the composer has capriciously made an excursion into F sharp major. This however is merely one of many such cases. Very effective use is also made of the pause on the bar-line at bars 22 and 218. With regard to the movement generally its erratic character might be partly explained by an intention to present a picture of rural life. How far it does this successfully must depend upon the view taken of the orchestration.

24. Epitome.

(a) Subjects. See Ex. 505.

(b) Key, G major; much modulation, but no recognised change.

(c) Time, $\frac{3}{4}$, changing to $\frac{2}{4}$, $\frac{3}{8}$ and $\frac{9}{8}$. (See Ex. 506.)

(d) Length, 240 bars, no repeats.

Ex. 508. Op. 73, Allegretto. Outline.

$\frac{3}{4}$	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{9}{8}$	$\frac{3}{4}$
32 I	74 II	19 I	62 III	2 Bridge	51 I

IV. FINALE.

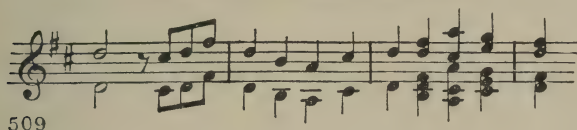
Allegro con spirito.

25. In this finale the pastoral character is well sustained; the themes are melodious and well contrasted, as well as effectively assisted in their individual development by suitable intermediate motives; the form is, without being exemplary, sufficiently faithful to the classic model; and the peroration is of a high order. These qualities have all contributed to the favour it enjoys;

which, thanks to the tunefulness of the material, is well nigh universal and a proof that popularity for a symphony movement depends upon its being easily understood at a first hearing.

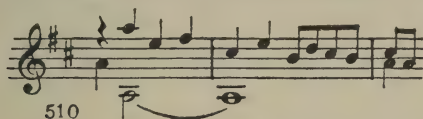
26. To take its qualities in order, and beginning with the form, we notice at the onset an exaggerated statement of the first subject which occupies no less than seventy-seven bars before the next theme is introduced. It is not merely that the dimension is

Ex. 509. Op. 73, Finale. First subject.



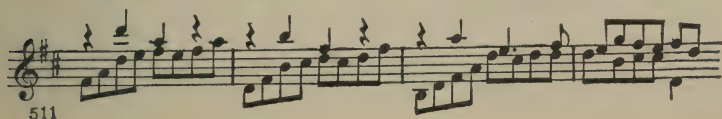
unsymmetrical as compared with the space devoted to the same subject elsewhere, but it is occupied to a large extent by matter which does not rightly appertain to a first statement at all; and in spite of it the principal theme is quite insufficiently heard. After a mere eight-bar phrase we have the first intermediate motive, which we are bound to recognise as such on account of its

Ex. 510. Op. 73, Finale. First intermediate motive.



being made subject to separate and individual treatment. As an instance of this may be mentioned that, long before the second subject occurs, and while the listener may therefore be assumed to be still endeavouring to form some idea of what the movement is about, this motive is entirely transformed; being not only set against elaborate figurations but its rhythm completely changed—and this without the slightest reference to the principal theme of which it is only an auxiliary. In short such poor

Ex. 511. Op. 73, Finale. New form of first intermediate motive.



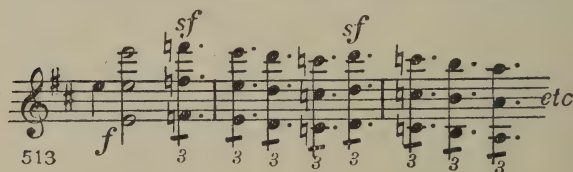
deference is paid to the head subject that, after bars 1-8 and 24-5 we completely part company with it until the *Durchführung*—at the one hundred and fifty-fifth bar. This makes it obvious that the second subject is equally outdrawn;* though in this

Ex. 512 Op. 73, Finale. Second subject.



case the working proves far more coherent in consequence of the bass reappearing as melody of the third intermediate motive. The second subject has no less than three attendant motives—recognisable as such in consequence of their reappearance in the return groups, where the first subject is (with the exception of one short episode) again subject to the neglect described. The first motive called to support of second subject is a unison pas-

Ex. 513 Op. 73, Finale. Second intermediate motive.



sage of no particular purport, but well serving to part the second subject from its paraphrase, and happily leading to a very spirited development. In its character as melody the second subject bass leads to some passages in thirds of which considerable use is made both here and at the return—and especially by the wood wind. These thirds being ruthlessly terminated by the

Ex. 514. Op. 73, Finale. Third intermediate motive.



* The space given to the two subjects in first section is precisely equal; being 77 bars in each case.

RHYTHMICAL TABLE.

Ex. 516. Op. 73, Finale.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTEND- ING TO
1st section	1st subject	8	4×2	8
	Int. motive 1	8	4×2	16
	Bridge	7	$3 + 4$	23
	Free on 1st subject	14	$4 \times 3 + 2$	37
	{ Bridge	6	$4 + 2$	43
	* { Int. motive 1	16	4×4	59
	{ Free	18	$(4 \times 2) (4 \times 3)$	77
	2nd subject	20	4×5	97
	Int. motive 2	16	4×4	113
	" " 3	24	4×6	137
	Free	4	4	141
	Int. motive 4	13	$4 \times 3 + 1$	154
Totals.		154		154
Durchführung	1st subject	15	$4 \times 3 + 3$	169
	" "	14	$4 \times 3 + 2$	183
	Int. motive 1	22	$4 \times 5 + 2$	205
	Free	15	$4 \times 3 + 3$	220
		13	$4 \times 3 + 1$	233
		10	$4 \times 2 + 2$	243
Totals.		89		243
Return	1st subject	8	4×2	251
	† Int. motive 1	8	4×2	259
	Bridge	5	$4 + 1$	264
	Free on 1st subject	16	4×4	280
	2nd subject	20	4×5	300
	Int. motive 2	16	4×4	316
	" " 3	24	4×6	340
	Free	4	4	344
	Int. motive 4	8	4×2	352
Totals.		109		352
Coda	2nd subject (rhythm)	10	$(4 + 1) 2$	362
	" " "	12	4×3	374
	From Durchführung	12	4×3	386
	1st subject (rhythm)	10	$4 \times 2 + 2$	396
	Free	32	4×8	428
	"	1	—	429
Totals.		77		429

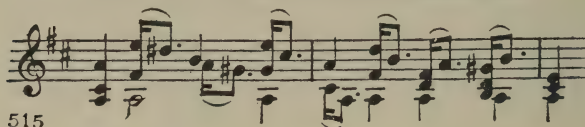
strings (in a powerful unison passage the phrasing of which continually crosses the bar-line) four chord-bars follow in each of

* These items are not included in the return groups.

† Inverted. See Ex. 518

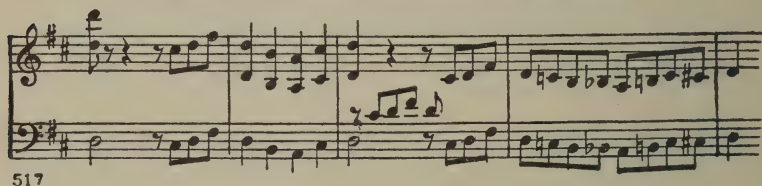
which the first beat is a general rest—methods indicating the composer's desire to cancel the listener's sense of bar value. We cannot therefore be surprised that the next motive is of tripping character and dependent upon natural accentuations.

Ex. 515. Op. 73, Finale. Fourth intermediate motive.



27. It will now be necessary to ascertain general dispositions from the summary in order to understand the precise method of abridgement adopted for the return. This consists of proceeding to the second subject immediately after the free portion following the first motive, instead of dallying with the motive (Ex. 511) and introducing eighteen bars of new and incongruous material. The management at the return is concise; its free portion preceding second subject giving a healthy reminder of the opening theme and being sufficiently animated to throw the new

Ex. 517. Op. 73, Finale. Free treatment of first subject.



material into relief. Previous to this, however, the first intermediate motive had been inverted and correspondingly disguised; so that without some pointed recall to the subject the

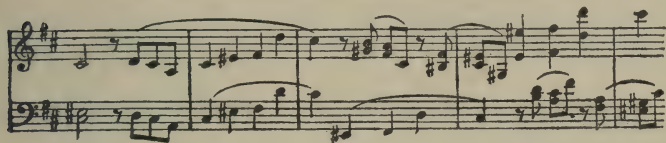
Ex. 518 Op. 73, Finale. Inversion of first intermediate motive.



fate of the listener would have been rather hard. Already during

the *Durchführung* the composer had shown an inclination to use inversion, which then seemed as if applying only to that department. On the present occasion he has coupled it with imitations in contrary motion and in diminution, as if to add an airy grace to this exhibition of power. The student will conclude herefrom

Ex. 519. Op. 73, Finale. Inversions of first subject.



519

that the *Durchführung* holds somewhat closely to the set material of the movement; in which respect, in fact, it provides us with a model of the combination of new and old. The "tranquillo" motive in particular* leads the listener to expect a fresh departure altogether; but its triplet crotchets are interrupted at the fourth bar by allusion to the first subject, and four bars later we have the first intermediate motive. This triplet-crochet rhythm is recalled during the coda, where it is combined with the rhythm of the second subject; here as elsewhere the attention given to first subject seeming, according to all ordinary standards of judgment, to be deficient. The final recall† is however splendidly effective and worthily concludes a work in which, notwithstanding the shortcomings to which duty has compelled us to call attention, noble conceptions and consummate skill co-operate in affording immediate pleasure to the ordinary listener. Such works are rare, and it scarcely detracts from them to find that on examination they reveal an occasional blemish. The student is naturally compelled to take a microscopic view; but he must combine it with a sense of perspective, in order to avoid over-estimating points which, though important to him, are only operative within limits.

28. Epitome.

(a) Subjects. See Ex. 509, 510 and 512-6.

(b) Key, D major, no change.

* Bar 206.

† Bar 387.

(c) Time, allabreve, no change.

(d) Length, 429 bars, no repeats.

Ex. 520. Op. 73, Finale. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
154	89	109	77
<div>I</div> <div>77</div> <div>II</div> <div>77</div>		<div>I</div> <div>37</div> <div>II</div> <div>72</div>	

OP. 77. CONCERTO FOR VIOLIN.

(With *Orchestral Accompaniment.*)

Dedicated to Joseph Joachim.

I. ALLEGRO NON TROPPO

II. ADAGIO.

III. ALLEGRO GIOCOLO, MA NON TROPPO VIVACE.

Published by N. Simrock in 1879.

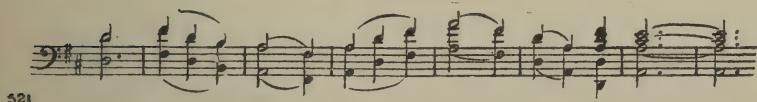
Score: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets,
Drums, solo, Strings.

I. ALLEGRO NON TROPPO.

THIS, being a solo work, is here marked out only for the concise treatment* consisting of quotation of subjects, rhythmical analysis, epitome and "observations"—the last of these items being relied upon for any special requirements.

1. Subjects.

Ex. 521 First subject.



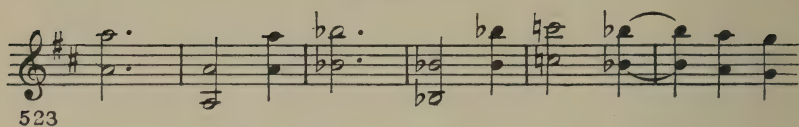
INTERMEDIATE MOTIVES.

Ex. 522. No. 1.

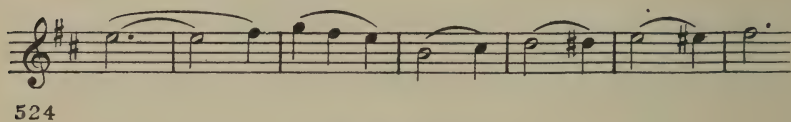


* See Op. 38, p. 1: also Didactic Section.

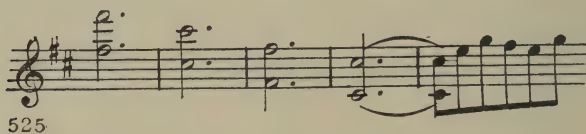
Ex. 523. No. 2.



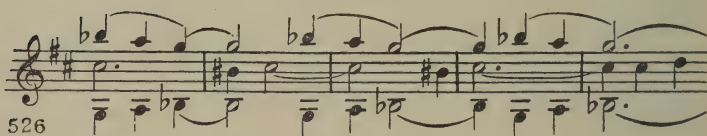
Ex. 524. No. 3.



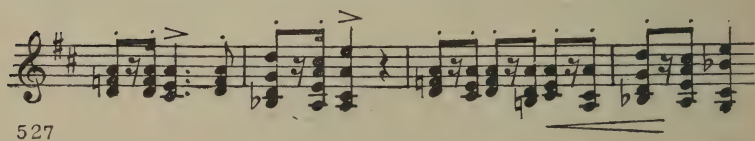
Ex. 525. No. 4 (a).



Ex. 526. No. 4 (b).



Ex. 527. No. 5.



Ex. 528. Second subject.



2. Rhythmical table.

Ex. 529. Op. 77, Allegro.

PORTION	SOLO PART	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Introduction	Rest	1st subject	125	8 4×2	8
	"	Int. motive 1		8 4×2	16
	"	" " 2		24 4×6	40
	"	" " 3		20 4×5	60
	"	" " 4		17 $4 \times 4 + 1$	77
	"	" " 5		12 4×3	89
	Introductory	Free		18 $1 + (4 \times 4 + 1)$	107
	"	"		28 4×7	135
First Section	1st solo	1st subject	136	6 $4 + 2$	141
	"	" "		10 $4 \times 2 + 2$	151
	"	Int. motive 1		18 $4 \times 4 + 2$	169
	"	" " 2		8 4×2	177
	"	" " 3		20 4×5	197
	"	" " 4 (a)		8 4×2	205
	"	2nd subject		20 $4 \times 7 + 2$	235
	"	Int. motive 4 (b)		10 $4 \times 2 + 2$	245
	"	" " 5		14 $4 \times 3 + 2$	259
	"	Free		12 4×3	271
Tutti	Rest	Free	32 32	4×8	303
Durchführung	2nd solo	Free	77	36 4×9	339
	"	"		9 $4 \times 2 + 1$	348
	"	"		32 4×8	380
Tutti	Rest	1st subject	8 8	4×2	388
Return	3rd solo	1st subject	132	4 4	392
	"	Int. motive 1		18 $4 \times 4 + 2$	410
	"	" " 2		8 4×2	418
	"	" " 3		18 $4 \times 4 + 2$	436
	"	" " 4 (a)		8 4×2	444
	"	2nd subject		34 $4 \times 8 + 2$	478
	"	Int. motive 4 (b)		8 4×2	486
	"	" " 5		14 $4 \times 3 + 2$	500
	"	" " "		12 4×3	512
Tutti	Rest	Free	14 14	$4 \times 3 + 2$	526
Coda	Cadenza	Ad lib.	\frown \frown	\frown	\frown
	Conclusion	Free on 1st subject	45 45	$4 \times 11 + 1$	571
			571		571

3. Epitome.

(a) Subjects. See Ex. 521-8.

(b) Key, D major, no recognised change.

(c) Time, $\frac{3}{4}$, no change.

(d) Length, 571 bars, no repeats.

Ex. 530. Op. 77, Allegro. Outline.

INTRODUCTION	FIRST SECTION	DURCHFÜHRUNG	RETURN	CADENZA	CODA
135 89 Tutti	136 Solo	109 32 Tutti	146 132 Solo		45
46 Solo		77 Solo	14 Tutti		

4. Observations.

This concerto, composed in 1877 or 1878, was, towards conclusion of the latter year and in the early months of 1879, the subject of much correspondence between the composer and Joachim. This might readily be supposed to have related principally to technicalities of the solo part; but in reality Brahms seems to have been more disposed to accept suggestions bearing upon the composition itself than to adopt any modification of the passages written for display. The letters throw some light upon the disadvantage suffered by a pianist-composer when writing a concerto for violin—prominent among which is the natural inclination to use the legato sign for phrasing, instead of merely for bowing purposes.* The case of Brahms is a proof that no amount of knowledge of the violin's resource can ever take the place of practical acquaintance with the instrument, for in spite of the composer's ripe experience, and even of Joachim's advice, there is a distinction between this work and that of a violinist-composer; so that even now that it has worked its way into the stable repertoire of leading players it still stands in a certain sense alone—as a work the material of which justifies its extraordinary difficulty, rather than as one calculated to enthrall the listener. The incessant flow of solo work is in itself a great trial of the player's endurance—a fact which probably Brahms may have had in mind when he observed to Joachim (in reference to the dedication) that: "It is some excuse that the concerto bears

* See Joachim Correspondence (II, pp. 148-156), in which Joachim expressly draws Brahms's attention to this difference as between (a) "So und so viel Noten auf dem nämlichen Strich," and (b), "Abteilung der Notengruppen dem Sinne nach."

your name, and therefore makes you somewhat responsible for the violin part.”*

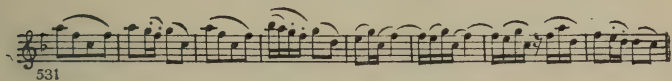
But, even apart from violin technique, the work bears traces of having been written for a solo instrument which was not the composer's own. These in fact are fairly numerous, but there is one which may be allowed to stand for all—and that is the large number of intermediate motives attached to the first subject. Our summary includes five; but it may be observed that No. 4 is separated into (*a*) and (*b*), besides which there is a second section of No. 5, in reality a new motive.† If closely examined, practically all of these motives will be found to have been specially invented as suitable pegs from which to suspend elaborations for the stringed instrument—some of these cases being so obvious as (at all events for a violin player) to require no explanation, such as the elaborations of the second motive‡ which are, as might be expected, a fifth apart. There is no special affinity between these auxiliary motives and the subject to which they are attached; as is quite unexpectedly proved by the fact that the second subject is not granted any auxiliaries of its own—having to be content with the service of Nos. 4 (*b*) and 5. The student should verify this by aid of the summary and gather therefrom that the composer was working within restrictive limits; so that while on the one hand he exhibits to us this defect in his equipment he earns the greater praise for his success.

Brahms did not write any original cadenza for use at bar 526; that generally identified with the work being by Joachim. There are, however, other published cadenzas by Aver Halir, Heermann, Ondříček and Singer.

II. ADAGIO.

5. Subjects.

Ex. 531 Principal subject.

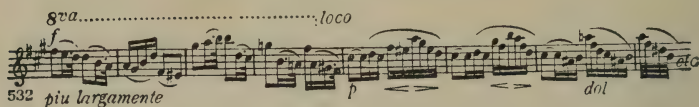


* “Etwas entschuldigt, dass das Konzert Deinen Namen trägt, Du also für den Violinsatz so wenig verantwortlich bist.”

† See bars 260 and 501. An inkling of the same also occurs during the Orchestral Introduction, at bar 86.

‡ At bars 179 and 411.

Ex. 532. Subject of Intermezzo.



6. Rhythmical table.

RHYTHMICAL TABLE.

Ex. 533. Op. 77, Adagio.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Introduction (orchestral)	Subject	2	2	2
		31 17	$2 \times 8 + 1$	19
		12	2×6	31
Statement (Solo)	Subject	6	3×2	37
		24 14	2×7	51
		4	2×2	55
Middle (Quasi Recit.)	Intermezzo	15	$2 \times 7 + 1$	70
		22 7	$3 \times 2 + 1$	77
		5	$2 \times 2 + 1$	82
Return	Subject	23 18	2×9	100
		16 16	2×8	116
Coda				
		116		116

7. Epitome.

(a) Subjects. See Ex. 531, 532 and 535.

(b) Key, F major, passing (bar 52) to F sharp minor, and returning (bar 73) to F major.

(c) Time, $\frac{2}{4}$, without change.

(d) Length, 116 bars; no repeats.

Ex. 534. Op. 77, Adagio. Outline.

INTRODUCTION	STATEMENT	MIDDLE	RETURN	CODA
31	24	22	23	16

8. Observations.

The foregoing sufficiently reveals that this is a lyric movement of the simplest possible construction, its only complexity relating to bar-subdivisions in the solo part during the "intermezzo" or

middle section. The melody given by the orchestral introduction never fully reappears; and, except for hints and fragments giving the movement a lyric outline, the treatment might be considered as "alla fantasia." The character of the middle section is that of elaborated recitative, the figurations of which continue in the solo part for some time after the theme reappears in the wood-wind. An interesting use is made of the only intermediate motive attached to the principal subject by its frequent use at different situations in both direct and inverted forms; besides which the bridge passage introducing the recitative of the inter-

Ex. 535. Op. 77, Adagio. Intermediate motive. (a) direct. (b) inverted. (c) both forms in diminution.



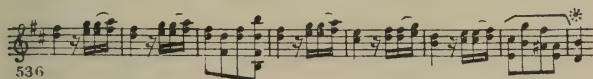
mezzo foreshadows the use of the two forms associated in diminution. It is upon the basis of a sequence of passages so formed that the most elaborated figurations of the solo part (those just before the return) occur.

III. FINALE.

Allegro giocoso, ma non troppo vivace, and Poco piu presto.

9. Subjects.

Ex. 536. First subject.

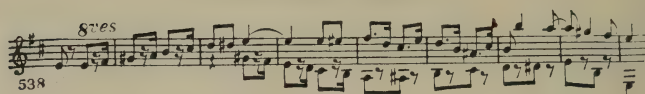


Ex. 537. First intermediate motive.

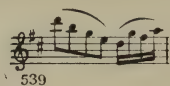


* Material of first intermediate motive.

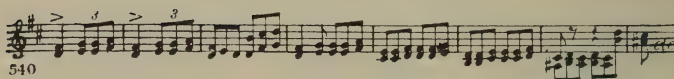
Ex. 538. Second subject.



Ex. 539. Second intermediate motive (3).



Ex. 540. Coda-subject.



10. Rhythmical table.

RHYTHMICAL TABLE.

Ex. 541. Op. 77, Finale.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTEND- ING TO
1st section	1st subject	16	4×4	16
	" "	10	$4 \times 2 + 2$	26
	" "	56 { 8	4×2	34
	Int. motive 1	14	$4 \times 3 + 2$	48
	Bridge	8	4×2	56
	2nd subject	36 { 16	4×4	72
	" "	20	4×5	92
2nd section	1st subject	27 { 15	$4 \times 4 - 1$	107
	" "	12	4×3	119
	Int. motive 2	4	4	123
	1st subject	30 { 4	4	127
	Int. motive 2	15	$4 \times 4 - 1$	142
	Bridge	7	$4 \times 2 - 1$	149
	2nd subject	37 { 25	$4 \times 6 + 1$	174
	" "	12	4×3	186
	Free on			
3rd section	1st subject	36 { 16	4×4	202
	1st subject	20	4×5	222
	Free	44, 44	4×11	266
Coda	1st subject	25	$4 \times 6 + 1$	291
	2nd "	12	4×3	303
	1st "	81 { 11	$4 \times 3 - 1$	314
	2nd "	12	4×3	326
	1st "	21	$4 \times 5 + 1$	347
Totals.		347		347

11. Epitome.

(a) Subjects. See Ex. 536 to 540.

(b) Key, D major; no recognised change.

(c) Time, $\frac{2}{4}$, changing to $\frac{3}{4}$ for four bars at bar 120 and for fifteen bars at bar 128; the occasions being appearances of the second intermediate motive.

(d) Length, 347 bars, no repeats.

Ex. 542. Op. 77, Finale. Outline.

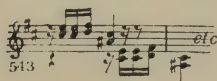
FIRST SECTION	SECOND SECTION	THIRD SECTION	CODA
92	94	80	81
I II	I free II	I free	I II I II I
56 36	27 30 37	36 44	25 12 11 12 21

12. Observations.

In this rondo the solo violin and orchestra begin together, which is to some extent an indication that no great development is to be expected. There are three sections, only the first of which is normal; the other two containing a large amount of free work between the first and second subjects. Of the two intermediate motives the first is directly taken from the first cadence of the opening theme, but the second comes as an entire surprise, being in $\frac{3}{4}$ time and not apparently derived from, or even in much sympathy with previous material. Altogether the working must be regarded as rather desultory even for a concerto; which is saying much, considering the general admission that compositions designed for the display of a solo instrument are entitled to considerable freedom.

The principal theme is somewhat of Hungarian character, and its semiquaver figure peculiarly apt for the production of continuous motion without loss of individuality. This motion is

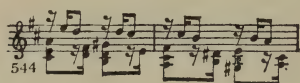
Ex. 543. Op. 77, Finale. Application of semiquaver figure.



due to imitations, and is used only to an extent suiting the composer's purpose. A similar agitation is also secured by use of the

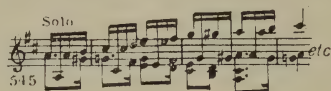
first intermediate motive in sections,* thus not only giving to each of these sections the force of an independent motive but providing suggestive material for the application of diminution and other devices.

Ex. 544. Op. 77, Finale. Application of first intermediate motive.



As the other subjects possess little interest apart from their suitability for display they indirectly contribute to the importance of the principal theme; the spirit of which is thus allowed to pervade the entire movement. Thus the coda-subject, though practically a $\frac{6}{8}$ *piu presto*, is really a transformation of it, and one which alternates with a new form of the second subject until

Ex. 545. Op. 77, Finale. Combination of first and second subjects in coda.



conclusion of the movement. A florid passage preceding the coda does duty as cadenza.

This finale cannot as a composition compare with the opening movement, but it is nevertheless entirely successful as a conclusion to the work.

* (a) and (b) of Ex. 537.

OP. 78. FIRST VIOLIN SONATA IN G.

(For Violin and Piano.)

I. VIVACE MA NON TROPPO.

II. ADAGIO.

III. ALLEGRO MOLTO MODERATO.

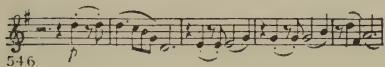
Published by N. Simrock in 1880.

I. VIVACE MA NON TROPPO.

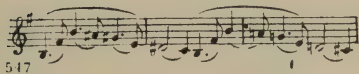
THIS, as practically a solo work, falls into the same category with Op. 38 and 77 for the more concise treatment consisting of subjects, rhythmical table, epitome and observations.

1. Subjects.

Ex. 546. Op. 77, Vivace. First subject.



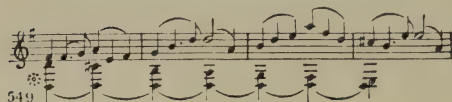
Ex. 547. First intermediate motive.



Ex. 548. Phrasing of first intermediate motive. (See "Observations.")



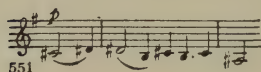
Ex. 549. Second subject



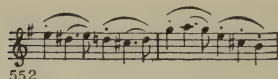
Ex. 550. Second intermediate motive.



Ex. 551. Third subject.



Ex. 552. Third intermediate motive.



2. Rhythmical table.

3. Epitome.

(a) Subjects. See Ex. 546-52.

(b) Key, G major; no recognised change.

(c) Time, $\frac{6}{4}$, without recognised change, in spite of the rhythm frequently indicating $\frac{3}{2}$ and $\frac{9}{4}$. The movement thus affords an example of the fact that changes of bar-value are a mere matter of notation.

(d) Length, 243 bars; no repeats.

* Second subject:—For explanation of features of accompaniment see "Observations."

RHYTHMICAL TABLE.

Ex. 559. Op. 78, Vivace.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	10	2×5	10
	Int. motive 1	3	$1\frac{1}{2} \times 2$	13
	" "	7	$2 \times 3 + 1$	20
	1st subject	8	2×4	28
	Free on I	7	$2 \times 3 + 1$	35
	2nd subject	14	2×7	49
	Int. motive 2	4	2×2	53
	Free on I	6	2×3	59
	3rd subject	10	2×5	69
	Int. motive 3	12	2×6	81
Totals.		81		81
Durchführung	1st subject	17	$2 \times 8 + 1$	98
	" "	11	$2 \times 5 + 1$	109
	Free	8	2×4	117
	Int. motive 1	3	3	120
	" "	7	$2 \times 3 + 1$	127
	Free	6	2×3	133
	Free on III	6	2×3	139
	Free on III and I	8	2×4	147
	Free on I	8	2×4	155
Totals.		74		155
Return	1st subject	9	$\left\{ \begin{array}{l} 1 \\ 2 \times 4 \end{array} \right\}$	164
	Int. motive 1	3	$1\frac{1}{2} \times 2$	167
	" "	6	2×3	173
	2nd subject	14	2×7	187
	Int. motive 2	4	2×2	191
	Free on I	6	2×3	197
	3rd subject	10	2×5	207
	Int. motive 3	15	$2 \times 7 + 1$	222
Totals.		67		222
Coda	Free on I	12	2×6	234
	Int. motive 1	5	$1\frac{1}{2} \times 2 + 2$	239
	Cadence	4	2×2	243
Totals.		21		243

Ex. 554. Op. 78, Vivace. Outline.

FIRST SECTION			DURCHFÜHRUNG	RETURN			CODA
81			74	67			21
I	II	III		I	II	III	
35	24	22		18	24	25	

4. Observations.

Throughout this entire sonata the treatment of the violin part contains nothing to remind us of the pianist-composer: it is copious, practical, often brilliant and never less than effective. The composer's individuality as a performer is therefore an advantage as the certainty of an efficient pianoforte part gives assurance of a perfect concertante.

The principal subject of this movement is suggested by the song, "Regenlied" or "Rain-song," Op. 59, No. 3, a melody however even more distinctly appearing in the finale,* where the opening is that of the song pure and simple. We need therefore scarcely urge that the work is of lyric character, or that it is also to an extent pastoral. When first performed before an English audience† the present movement was found inferior to the other two—principally of course because of its richer contents requiring more preparation on the listener's part—and the verdict upon the work generally appears to have been none too favourable, in spite of its acceptance as more genial than most of the composer's previous efforts.

The fact of the critics of the period having chosen the first performance of this work as an occasion to express themselves somewhat fully gives us a good opportunity of taking note of the standpoint of fifty odd years ago. Thus, one review‡ ran to the effect that :

Compared with Brahms's usual style the work is moderate in length and simple in structure; but nevertheless there are subtleties of treatment and nuances of emphasis which can be fully appreciated only after better acquaintance with the general design.

* See Vol. I, pp. 280-2.

† By Madame Norman-Néruda and Dr. Hans von Bülow at a Monday Popular Concert, February 2, 1880.

‡ "Times," February 4, 1880.

That this was in effect only a polite allusion to the work as less tiresome than its predecessors is made clear by the following:*

Like most of his music, the work altogether displays a tendency to prolongation and diffuseness of treatment out of all proportion to the interest of the subject matter. Excessive iteration is a characteristic of this composer, as of most others of the new German school. This tendency, it may be said, is also largely observable in one of the great masters of the earlier half of this century—Franz Schubert. In his case, however, the exquisite beauty and unforced flow of his musical ideas render any amount of tautology welcome.† The same cannot be said of most of the ambitious producers of the present day, most of whose works would be more correctly classed as manufacture (technically skilful) rather than composition, many of them claiming a lengthened attention such as cultivated taste and knowledge can only willingly accord to thought of a much higher order than that displayed by the new race of composers.

In Brahms, as every reader of these pages must know, the same material is presented in a perpetual variety of aspects and treatments, giving to his work the inestimable qualities of a perfect coherence associated with an equally perfect freedom of expression. In Schubert the case is mostly one of simple repetition. What the critics of fifty years ago sincerely thought they had discovered was therefore the precise contrary of what everybody now knows to be the fact.

Comment upon this wonder of judgment being unnecessary we proceed to the phrasing of the first intermediate motive‡ which, although occupying three bars, does not really disturb the flow of two-bar rhythmic subdivisions; the fact being that the tonal utterance remains of duple character, in spite of a slight extension. The case may be compared to the more important one of Op. 34 to which the reader is referred.§

It is also necessary to supplement the quotation of the second subject|| by an example showing the descending scale as a counter melody both with and without pedal bass. Further information may also be easily derived from the summary and quotations combined. Thus the character of the second intermediate motive sufficiently indicates that the approach to it will

* "Daily News," February 4, 1880.

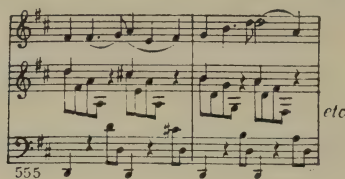
† It may be hoped that no student will be so ill-advised as to act on this wonderful principle.

‡ See Ex. 547 and 548.

§ See Op. 34, pars. 1-4, on the subject of "rhythmical displacements."

|| Ex. 549.

Ex. 555. Op. 77. Scale as counter-melody with pedal-bass.



Ex. 556. Op. 77, Vivace. The same without pedal-bass.



approximate to $\frac{3}{2}$ character and so forth; whilst the table, though obliged to ignore these mere subtleties of bar-subdivision is clear upon the subject of outline, and shows that notwithstanding all permanence of the two-bar phrase-member (the extensions of which are so few as to be unimportant) the multiples are highly irregular and consist mostly of odd numbers.

Most of the florid work lies in the piano part, but the violin part does not lack brilliancy on that account, so free is the call upon other resources of the instrument. The general tone of the movement may, in the words of one of the ancient critics just referred to, be said to be "that of a dreamy idealism." Whether (as he adds) it "frequently merges into vagueness, while scarcely ever suggesting profound thought" the student must gather from the foregoing.

II. ADAGIO.

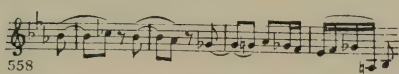
5. Subjects.

Ex. 557. Op. 78, Adagio. First subject.*

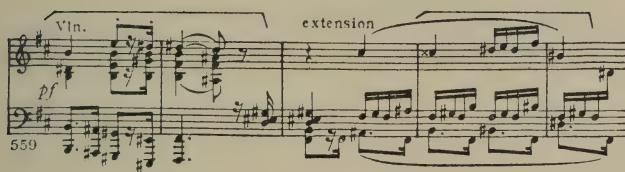


* The quotation is of the subject as given by the violin at the return (bar 68), where the bowing more clearly indicates the rhythm than at the pianoforte opening symphony.

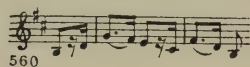
Ex. 558. First intermediate motive.



Ex. 559. Second subject.



Ex. 560. Second intermediate motive.



6. Rhythmical table.

RHYTHMICAL TABLE.

Ex. 561. Op. 78, Adagio.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO	
1st section	1st subject	29	9	3 + (2 × 3)	9
	Int. motive 1		8	2 × 4	17
	1st subject		7	3 × 2 + 1	24
	Bridge		5	2 + 3	29
Midale	2nd subject	38	7	3 + (2 × 2)	36
	Int. motive 2		12	(2 × 3) 2 + 2	48
	Bridge		19	2 × 9 + 1	67
Return	1st subject	29	9	3 + (2 × 3)	76
	Int. motive 1		8	2 × 4	84
	1st subject		7	3 × 2 + 1	91
	Bridge		5	2 + 3	96
Coda	Pedal on material of 2nd bridge	26	14	2 × 7	110
	1st subject		12	2 × 6	122
Totals.		122			122

7. Epitome.

(a) Subjects. See Ex. 557 to 560.

(b) Key, E flat major, changing (at bar 30) enharmonically to B minor,* and returning to E flat major at the second bridge passage, bar 49.

(c) Time, $\frac{2}{4}$, without change.

(d) Length, 122 bars; no repeats.

Ex. 562. Op. 78, Adagio. Outline.

STATEMENT	INTERMEZZO	RETURN	CODA
29	38	29	36

8. Observations.

The fact that this movement contains no reference to the "Rain-song" is opposed to the supposition of the work having been written to a programme. Yet at the time of its production it was commonly thought that Brahms was in some sort wavering in his devotion to absolute music, as the following extract from a leading criticism† will show :

Brahms, as is generally known, is the representative of the so-called "absolute" principle in music, but in the present sonata he has made an unmistakable concession to the "poetic idea" generally repudiated by his school.

The poetical allusions in question were however feasibly accounted for by Dr. Eduard Hanslick, the well known critic of the Vienna "Neue Freie Presse."‡ After suggesting that the three slow initial notes of the song, with which the sonata begins, seem like the earlier raindrops slowly beating upon the windows, he proceeds :

We find the song-theme developed more significantly in the *finale*, where the accompaniment as it purls evenly along appears to repeat the words

Walle Regen, walle nieder,
Wecke mir die Träume wieder.

But we have no literal repetition of Brahms's theme such as Schubert

* For the first seven bars rendered major by accidentals.

† "The Times," February 4, 1880.

‡ Also the writer with whom Wagner was so disgusted: see his "Judaism in Music" (pp. 57-60 of the present author's translation).

adopted in his songs, "Der Wanderer," "Die Forelle," and "Der Tod und das Mädchen," for some well-known instrumental works. Brahms abandons himself as though unconsciously to a reminiscence still working within him, and in the same frame of mind creates out of a similar leading motive something new.

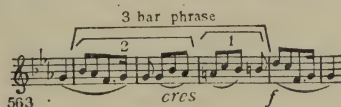
The same critic considers that this *adagio*, in common with the first movement, is not developed with sufficient freedom and originality; adding that the stream of feeling in both these movements appears to be held back. Fortunately he proceeds to give his reason for this view, viz., that :

Brahms is fond of obliterating the contours of the melodies and of the rhythm by frequent means of rhythmic delay; so that in the Adagio the hearer sometimes feels uncertain where the strong part of the bar falls.

If all critics would be equally frank they would earn our gratitude—even for their mistakes; as, it may be added, Dr. Hanslick does in the present instance. There is much instruction to be derived from hearing from a high authority an adverse conclusion based upon what we know to be the movement's principal feature of excellence. The contours said to be obliterated are the banalities of phrase-conclusion from which it is so delightful to escape; whilst the "delay" of the rhythm, by interrupted cadence, phrase extension, overlapping or other means, is precisely the trait to which its ethereal expression is due.

The student who is sufficiently in earnest will easily grasp the meaning of this from observation of the rhythmical table. But this kind of observation extends after all, only to the broader rhythmical features of the movement; beyond which there are subtleties of refinement far too numerous to admit of more than a general allusion to them here. Phrases given as three are, for instance, often in reality 2 + 1, and require to be interpreted in that sense—by means of a most delicate but nevertheless fully appreciable *nuance* of expression. Even if we proceed to still

Ex. 563. Op. 78, Adagio. Three-bar phrase of 2 + 1.



smaller detail we find the critics' confusion to arise not from any real complexity but from Brahms's endeavour to free himself from the servile conditions of our notation. Take, for instance,

the supposed uncertainty of the strong beat, and we shall speedily find it to arise from the reflective style; or, to put it concretely, say from an extra-bar given to a side-thought in sympathy with the preceding and leading to a delayed or as it were reluctant return. Such considerations may not usually be so

Ex. 564. Op. 78, Adagio.
Case of "uncertainty of strong beat."



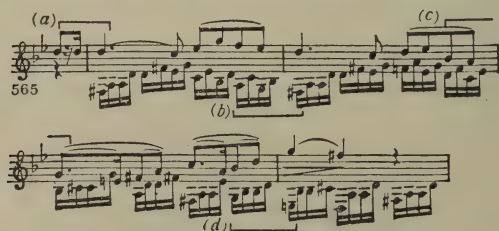
present in the mind of the performer as might be desired, but they appertain to the musical creation, and constitute not only the composer's justification, but the enjoyment of his kind; as illustrative of which we shall conclude these remarks by an observation made upon this very movement by Elisabeth von Herzogenberg in a letter to Brahms dated from Leipzig November 24, 1879.

Whenever I play the last portion of this Adagio with its heavenly organ-point in which I get slower and slower in order that it may last a longer time, I feel that you must be a good man.*

III. ALLEGRO MOLTO MODERATO (FINALE).

9. Subjects.

Ex. 565. Op. 78, Finale. First subject.†

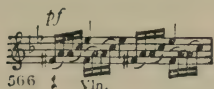


* "Wenn ich die letzte Seite von dem Es-dur Adagio mit dem himmlischen Orgelpunkt spiele und immer langsamer dabei werde, damit es recht lange dauert, dann denke ich immer, dass Sie doch nur ein guter Mensch sein können."

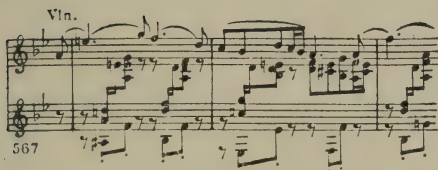
See the Herzogenberg Correspondence, Vol. I, p. 104. The organ point alluded to is that of the Coda and commences at bar 95.

† The rhythmical motive, (a) recurs at (b), (c) and (d) in bass and treble of the piano part alternately.

Ex. 566. First intermediate motive.*



Ex. 567. Second subject.



Ex. 568. Second intermediate motive.



Ex. 569. Third intermediate motive.



Ex. 570. Elaboration of same.†



* This figure, although used in accompaniment of the principal subject, becomes a separate intermediate motive on account of being used independently.

† The quotation of this elaboration is due to its figuring even more prominently than the simple motive as a feature of the movement. The use made of it is admirable in every sense; for it is not only logically approached (as from bar 85) but associated with charming transient modulations; besides increasing the interest by occurring with equal freedom in inversion—and therefore as an ascending series.

10. Rhythmical table.

RHYTHMICAL TABLE.

Ex. 571. Op. 78, Finale.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	28 {	9 $4 \times 2 + 1$	9
	Int. motive I		4 2×2	13
	1st subject		9 $4 \times 2 + 1$	22
	Int. motive I		6 2×3	28
1st middle group	2nd subject	32 {	8 2×4	36
	Int. motive 2		4 2×2	40
	2nd subject		4 2×2	44
	Int. motive 2		4 2×2	48
	II and bridge		12 2×6	60
2nd section	1st subject	23 {	9 $4 \times 2 + 1$	69
	Int. motive 1		4 2×2	73
	I and bridge		10 $4 \times 2 + 2$	83
2nd middle group	Adagio theme	40 {	6 2×3	89
	Int. motive 3		12 2×6	101
	" "		6 2×3	107
	" "		6 2×3	113
	Bridge		10 2×5	123
3rd section Coda	1st subject	41 {	16 4×4	139
	Adagio theme		10 2×5	149
	" "		10 2×5	159
	1st subject		5 $2 \times 2 + 1$	164
Totals.		164		164

11. Epitome.

(a) Subjects. See Ex. 564-568.

(b) Time, common; no change.

(c) Key, G minor, finishing (as from bar 140, viz., the Coda-change to *piu moderato*) in major; besides which the second middle group (bars 84-123) is in E flat.

(d) Length, 164 bars—no repeats.

* Change to E flat:—first bar re-introducing Adagio subject.

† Last bar introducing adagio subject.

‡ Last bar returning to rhythmical motive (a) of Ex. 564.

Ex. 572. Op. 78, Finale. Outline.

FIRST SECTION		SECOND SECTION		THIRD SECTION	
Subject	Middle group	Subject	Middle group	Subject	Coda
28	32	23	40	16	25

12. Observations.

Dr. Hanslick's opinion of this movement is that being so ingenious and at the same time so clear and charming, it belongs to the gems of Brahms's chamber music; which only differs from the general view in appearing to pass a slight upon other sections of the work. There is no necessity to do this; for, as Fuller-Maitland truly says of the whole sonata, "it brought Brahms more friends than perhaps any other of his compositions," and "it has never lost its hold in the thirty years since it appeared." It is noteworthy also that criticism of it is peculiarly varied in character, though uniformly favourable; and that beauties regarded as cardinal in one case give place in another to features more commonly passed by. Thus Carl Prohaska calls special attention to the stretto (formed from the rhythmical motive "a" of Ex. 564) with which the work concludes, saying that it has upon him the effect of a "farewell." Other instances might be given, but they all go to show the truth of Colles's observation that if this sonata is the most beautiful of the three it is because it is the most human.

OP. 80. ACADEMIC FESTIVAL OVERTURE IN C MINOR.

- (A) ALLEGRO, ♩ .
- (B) L'ISTESSO TEMPO, UN POCO MAESTOSO, C.
- (C) ANIMATO, $\frac{2}{4}$, C, $\frac{3}{4}$.
- (D) MAESTOSO, $\frac{3}{4}$.

Published by N. Simrock in 1881.

Arranged by the Composer for Piano Duet.

Score: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, Double-bassoon,
4 Horns, 3 Trumpets, 3 Trombones, Tuba, 3 Kettle-drums, Bass-drum,
Cymbals, Triangle, Strings.

PRELIMINARY NOTE.

1. BRAHMS'S habit of issuing his compositions in pairs has been often remarked upon, but the most prominent instance of it is provided by his two overtures (of which this is the first); for they were not only issued at the same time and are of professedly contrasted character but they constitute his entire output of this class of composition. The work before us was composed in celebration of his receiving the degree of Doctor of Philosophy from Breslau University in 1880, but is "academic" only because Brahms could scarcely be otherwise. He was at all events rarely less "academic" than on this occasion—unless of course we accept the term from the student's rather than from the professor's point of view. The work itself seems to favour this idea by its introduction and clever expatiation upon the several students' songs mentioned later. The composer himself seems on one occasion* to have called it the "Janit-

* That of writing to Reinthaler (November, 1884) suggesting his "Janitscharen-Ouverture" as concluding item for a forthcoming concert. See the Reinthaler Correspondence, p. 76.

scharen" or janissaries' overture; but why he did so, and whether only in this instance has not been ascertained. The titles "academic" and "tragic" seem to have had but a poor hold upon his fancy—if we may judge from his telling Deiters that he was looking for better ones and asking for the benefit of any idea which might occur.* But besides this, his usual way of thinking of the present work comes out in a letter to Reinecke where he shortly describes both overtures by saying that "one cries and the other laughs,"† thus avoiding the term "academic" which he expressly disliked.‡ All this is interesting as dispensing us from the necessity of accepting the title as basis for any of our observations.

THE OVERTURE.

2. The work consists (occasional changes of *tempo* notwithstanding) of one continuous movement. The divisions here recorded are made therefore merely for convenience in examination; the thematic material not being so systematically arranged as is usually the case. Yet although, in one sense, a "selection" (or mere string of tunes loosely joined) this piece can by no means be regarded as one of the conventional jumbles so-called—and this for several reasons.

3. Firstly—out of the ten separate subjects or motives introduced six are apparently original and only four "Studentenlieder"; the material thus presenting two elements entirely necessary to be kept apart in our review—one tending to classical form, the other inclining to "potpourri."

4. The first popular song occurs at the change to C major, shortly before the allabreve passes to common time with equal beat,§ and therefore towards the close of the allegro, which some might regard as an introduction. The student will find it referred to as (f) in our rhythmical table; which sufficiently

* Für beide suche ich übrigens eigentlich noch hübschere Titel, fällt Ihnen was ein?

See the Brahms Gesellschaft Correspondence, Vol. III, p. 124.

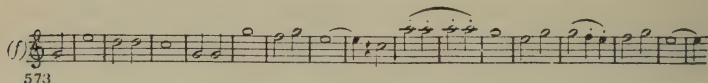
† Die eine weint, die andre lacht. (Brahms Correspondence, Vol. III, p. 139.)

‡ In a letter to Bernard Scholz he says: "I don't like the name, can you think of another?" "Der Name gefällt mir nicht grade, fällt Dir ein anderer ein?" Brahms Correspondence, Vol. III, p. 222.

§ L'istesso tempo un poco maestoso, bar 88.

shows that, although occurring so early, five working subjects or motives have already preceded it.

Ex. 573. Op. 80 "Wir hatten gebaut ein stattliches Haus."



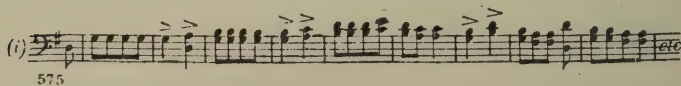
5. The next folk-tune is the only one of the class which enters seriously into the composition in the sense of reappearing in another key, besides being subject to development; for which reason it is more interesting than the others.

Ex. 574. Op. 80, "Melodie des Landesvaters."



6. The "animato" is however characterised by a humorous tune which, although not repeated (beyond some remote allusion just before the finale) is treated at such considerable length as to occupy the entire $\frac{2}{4}$ movement of 84 bars. Having, moreover, a central position in the overture; it may, from the popular point of view, be said to form the principal attraction—both on account of the humour of the tune itself and the comic use made of well-known traits of the bassoon. More seriously regarded it takes the place of an ordinary "Durchführung"; in which sense it was probably intended by the composer—as the style of its development sufficiently shows.

Ex. 575. Op. 80, "Was kommt dort von der Höh."*

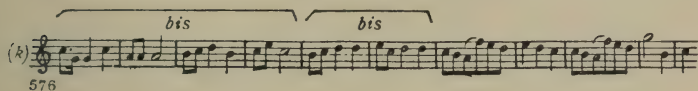


7. The fourth student-song is the renowned "Gaudeamus igitur," which being used merely in conclusion, has no organic connection with the overture at all. Partly, perhaps, on this account, but principally by its brilliant instrumentation, its effect as a finale is electrical; and although it may be somewhat unlike

* Also called the "Fuchslied"; *Fuchs* being the name given to a new student, equivalent to our "freshman."

Brahms to "bring down the house" in this way, this shows at all events that he perfectly well knew how to secure effects of this class when it fell within his purpose to do so.

Ex. 576. Op. 80, "Gaudemus igitur."



8. Passing on to the original thematic material we have an opening motive in the minor largely suggestive of the major subject occurring at the "istesso tempo"; for which reason it would bear something of the character of an introduction—but for the numerous intervening motives. Much later in the work however (bar 277) this opening motive reappears with brilliant instrumentation and as a pompously ceremonious lead to this very "istesso tempo" melody; so that, after having made their separate acquaintance, the student will do well to think of these two as one.

Ex. 577. Op. 80. Opening motive.



9. The placing of the subjects is thus shown to be capricious; the composer obviously depending for coherence not upon any symmetrical arrangement of them, but upon the mere fact of their agreeing sufficiently in spirit to enable him to return to either of them indifferently after introduction of a folk tune. He gives them all, in fact, a second turn at least, though it would be difficult to say upon what his choice depended. Thus the motive (b) occurring at bar 7, reappears at bars 106 and 269; and the

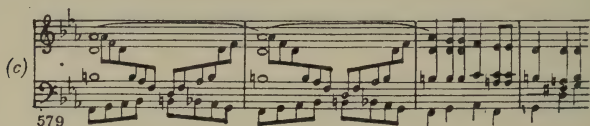
Ex. 578. Op. 80. Second motive.



motive (c) first appearing at bar 17, turns up again at bar 241. We may of course consider such caprice as in keeping with the

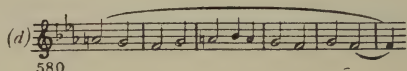
character of the work; besides which we may regard as natural that a master so uniformly circumspect should, upon the almost solitary occasion of his abandoning restraint, do so without reserve. In no other way can we account for the fact that,

Ex. 579. Op. 80. Third motive.



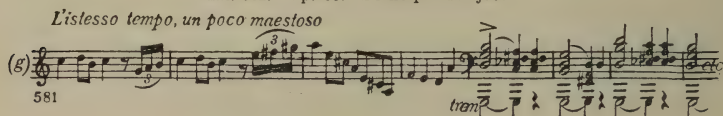
although as a rule the folk-tunes occur only once, that of the "Landvater" appears twice in full form; and that, although original motives are repeated, there is one exception—that of the motive (d) in F major, a sort of chorale melody delivered by the violas, as from bar 25.

Ex. 580. Op. 80. Fourth motive.



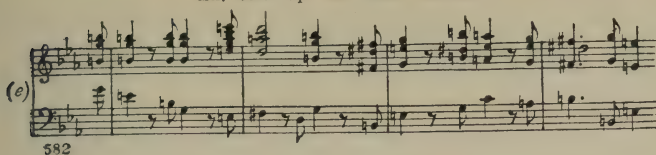
10. The "istesso tempo" melody in C major may be regarded as the main subject; and, although at its introduction, it immediately proceeds to toy with one of the folk-tunes, it is more seriously developed as from bar 113—in addition to its glorification as from bar 290. Another melody of importance is the

Ex. 581. Op. 80. Principal subject



motive (e) occurring at bar 46 in E minor and again in F minor at bar 255; but this may be said to exhaust the material—or at all events to leave nothing but bridge passages of no importance. In describing subjects we have been unable to follow the order of their appearance, but this is partly indicated by the letters attached to the examples; in addition to which the rhythmical table supplies a chart of the entire work.

Ex. 582. Op. 80. Fifth motive.



RHYTHMICAL TABLE.

Ex. 583. Op. 80 (complete).

MOVEMENT, ETC.	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
Allegro C three flats	(a)	6	(2 + 1) 2	6
" " "	(b)	7	$2 \times 3 + 1$	13
" " "	(a)	3	$2 + 1$	16
" " "	(c)	8	2×4	24
" " "	(d)	16	2×8	40
" " "	(a)	5	$2 \times 1 + 2$	45
" " "	(e)	8	2×4	53
" " "	Bridge	10	2×5	63
" " three naturals	(f)	24	4×6	87
L'istesso tempo C	(g)	18	2×9	105
" " "	(b)	7	$2 \times 3 + 1$	112
" " "	(g)	14	2×7	126
" " sharp	(h)	26	2×13	152
" " "	Bridge	4	2×2	156
Animato 2/4	(i)	9	$2 \times 4 + 1$	165
" " "	"	9	$2 \times 4 + 1$	174
" " "	Free	13	$2 \times 6 + 1$	187
" " "	"	27	$2 \times 13 + 1$	214
" " "	"	16	2×8	230
" " "	"	10	2×5	240
Animato (cont.) three flats C	(c)	14	2×7	254
" " "	(c)	14	2×7	268
" " "	(b)	8	2×4	276
" " "	(a)	13	$2 \times 6 + 1$	289
" " three naturals	(g)	24	2×12	313
" " "	(h)	28	2×14	341
" " "	Bridge	4	2×2	345
" " "	Free	5	$2 \times 2 + 1$	350
" " "	"	16	2×8	366
" " "	"	12	$2 \times 5 + 2$	378
Maestoso 3/4	(k)	23	$2 \times 11 + 1 \curvearrowright$	401

II. Notwithstanding variety of material there is but one pulsation throughout; with exception of the maestoso of the finale, which as stated stands apart from the body of the work. The "animato" is of course in one sense a change but one too

slight to interfere with character. This fact is sufficiently clear by there being no indicated return to "Tempo primo," as would be the case if the quickening intended were at all serious. The conception of such a movement with occasional introduction of tunes amenable to the same pulsation is novel; but, though successful in this case, is scarcely one to be commended. It is successful in this case because of "ad captandum" effects both in respect of its popular ditties and of its instrumentation; and is a triumph for its composer in the peculiar sense of refuting those who thought he could not rise to such occasions. Naturally also there are situations in the work which clearly show the master hand. But the whole is desultory and cannot be counted as adding anything to the composer's fame, though it throws welcome light upon a lovable side of his character.

12. The score, as will be noticed, is particularly heavy, with its very full brass and "batterie." It may be said that the character of some of the original work is too serious to give full scope to the jollity of the prevailing rhythm, but sufficient gaiety is always on hand to justify Brahms's own description of it as a "laughing" overture.

13. Epitome.

(a) Subjects. See Ex. 573-582.

(b) Keys, C minor, C major, E minor, C minor, C major.

(c) Time, allabreve, common, $\frac{2}{4}$, common, $\frac{3}{4}$.

(d) Length, 401 bars; no repeats.

Ex. 584. Op 80, List of Contents.

	BARS
Free	63
"Wir hatten gebaut ein stattliches Haus"	24
Free	39
"Melodie des Landvaters"	26
Free (bridge)	4
"Was Kommt dort von der Höh'"	18
Free	139
"Melodie des Landvaters"	28
Free	37
"Gaudemus igitur"	23

OP. 81. TRAGIC OVERTURE IN D MINOR.

(A) ALLEGRO MA NON TROPPO.

(B) MOLTO PIU MODERATO.

(C) TEMPO PRIMO.

Published by N. Simrock in 1881.

Arranged by the Composer for Piano Duet.

Score: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones and Tuba, Drums, Strings.

1. WE know from the first overture that Brahms's idea of the form necessary to be given to this class of work was a very liberal one, not merely in comparison with his own generally severe manner, but even in regard to the practice of other composers.* The work which we have now to consider, both by the nature of its subject and the freedom of its material from all "popular" element, may be admitted to have received a rather more serious treatment than its companion. Yet the fact of these two overtures having been produced at practically the same time has left its traces upon both, and we must not, even in the present case, expect to meet the symmetrical beauty which we have grown to look upon as a Brahms essential.

2. The overture both opens and closes in allabreve time, but passes at about the middle to a "molto più moderato," in which the crotchet equals the previous minim. The *two-bar phrases* of our analysis (as from bar 208 to 263) are therefore the equals, in point of time, of the *four-bar phrases* appearing elsewhere; there is no interruption of pulsation; and the whole, like the previous overture, has to be considered as one continuous movement. The

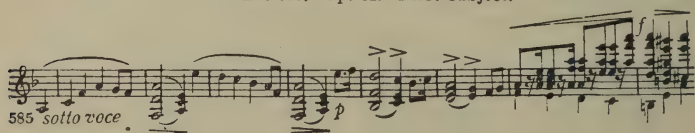
* Certain atrocities labelled "Overtures" remain outside consideration as a matter of course.

first thing here to strike us is the strange distribution of thematic material, which although not so capricious as in the first overture, is nevertheless of the same nature. The mood may differ, but one overture is influenced by the style of working adopted for the other.

3. Had the subjects and motives which form the material of this overture been also popular tunes the desultory style of their arrangement would have been more evident. But, being not only original but of serious character, we do not notice the long string of *nine* motives attached to *two* subjects. The same serious character makes us content with a mere revival of the spirit of the first theme instead of a corporate reappearance of it; as well as to take scraps of it in company with new motives as a matter of course. In the portion bearing most resemblance to a *Durchführung*, viz., the “*molto più moderato*,” there is an instance of such new motive* which, occurring where it does, is thoroughly in keeping; and, being developed with transcendent mastery, produces (if we except a slight break in the line of thought at the return to “*Tempo primo*”), a wellnigh perfect result. Happily this motive is reserved for the section where freedom is most in place; but why the motives 3 to 6 originally attached to the first subject should never reappear is a matter to be braced with the capricious forms of the first subject in forming a judgment. That judgment must be that Brahms did not take the “overture” form seriously at all. Long habit compelled him to write symmetrically up to a certain point, and it is that which we have to thank for the coherence which remains.

4. The first subject (announced by two chords and drum-roll) opens with strings in unison; and is occasionally harmonised, as may be faintly observed in our quotation. Several

Ex. 585. Op. 81. First subject.

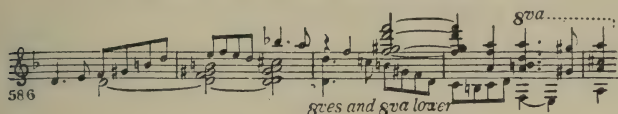


motives appear in succession immediately after completion of the first period, but of these only the first and second are destined

* Another new motive in conjunction with scraps of the first subject had already appeared at bar 43. See Ex. 577.

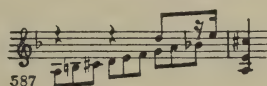
to reappear. The first motive is treated to imitation in contrary motion in the first instance; but the promise of a development on this ground remains unfulfilled; all trace of it being lost, as from bar 170, where we have the same motive again. The second motive seems however to have been the composer's fav-

Ex. 586. Op. 81. First intermediate motive.



ourite; for it is not only attached to each of the principal subjects but is allowed to wind up the peroration, besides inspiring by its termination the extremely important material of the *Durchführung*. But the third motive, for all the pomp of

Ex. 587. Op. 81. Second intermediate motive.



its delivery, does not survive; and its isolated position (the more curious as it expresses nothing in particular) gives it an intrusive effect. We should in fact have construed it as a bridge-passage, but for its strongly marked individual character and the twelve-bar development to which it is subject. Any weakness of this

Ex. 588. Op. 81. Third intermediate motive.



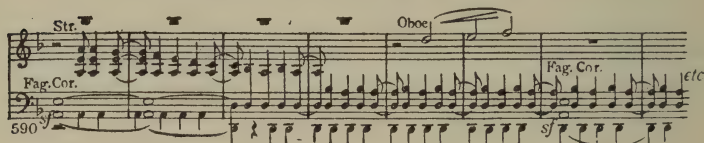
kind observable in Brahms is however invariably atoned for; and of this the next motive (which is in reality an expatiation upon the first subject) is a good example. Moreover this re-

Ex. 589. Op. 81. Fourth intermediate motive.



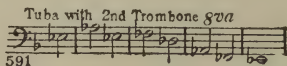
minder of the principal theme acts as a sort of ballast in favour of the remainder of this long procession of motives by enabling us to give them a more comfortable attention. Added to this the motives themselves are not only of superior quality and more specially designed for orchestral effect, but they are most happily combined. Altogether, the result is a fervour of expression entirely suited to prepare us for the cantabile of the second principal subject which immediately follows. At first only the broader rhythmic pulsation of the ultimate trombone motive is evident against the string syncopations of the fifth motive, which

Ex. 590. Op. 81. Fifth intermediate motive.



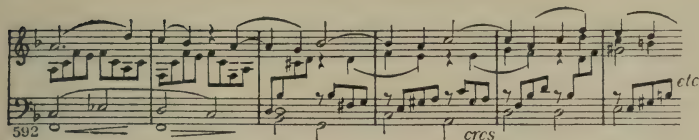
continue for eighteen bars before appearance of the heavy brass *pp*; and, considering that the latter now occupies twenty-two bars more before appearance of the second subject, it will be seen that these motives compel recognition as such notwithstanding their figuring only in the first thematic statement. It must be taken as a great merit that the composer should have

Ex. 591. Op. 81. Sixth intermediate motive.



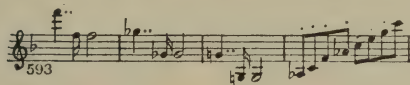
been able to give so much importance to these motives without killing the effect of his second subject; but that this does not occur the slightest quotation from the latter will suffice to show. This second subject is moreover highly developed, besides enjoying a further prominence in the general scheme by having its own motives exclusively. At all events this is the case on its first appearance, where its effect is most in danger of being annulled by previous motives; though afterwards (as from bar 169) we have it in association with motives 1 and 2. It may be true that the special motives attached to the second subject

Ex. 592. Op. 81. Second subject.



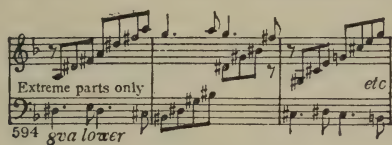
are not of a very high order of composition, but they sufficiently serve their assigned purpose of giving contrast; in addition to which it will be a recommendation in the estimation of some people that they are declamatory and lead to the *Durchführung* with a perfervid amount of demonstration. The second of these

Ex. 593. Op. 81. Seventh intermediate motive.



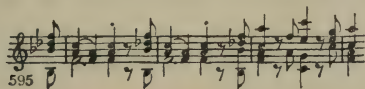
new motives is obviously the outcome of the first; and, as such, possesses a logical justification which awakens interest during the dozen bars or so which it adds to its predecessor. But the

Ex. 594. Op. 81. Eighth intermediate motive.



third is a mere "fifth-wheel," and occupies a position towards second subject precisely similar to that which the third motive occupied towards the principal theme. The likeness is rendered even more life-like by the fact that here again, but for the development, we might treat it as a bridge to the reminder of second subject and early motives preceding the *Durchführung*.

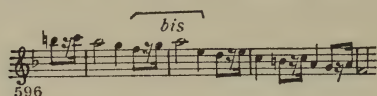
Ex. 595. Op. 81. Ninth intermediate motive.



5. The *Durchführung* has already been alluded to in terms

which must suffice in view of the fact that exhaustive description of its contents would lead us too far afield. Its principal motive, which as already mentioned is an offshoot of No. 2, may also by the exercise of a little ingenuity be traced back to the head subject. Pains-taking of this kind is however always misplaced—unless some higher object is in view than that of tracing an affinity which the composer has not cared to make obvious. This

Ex. 596. Op. 81. Tenth intermediate motive.



completing our account of material it now only remains to expose the entire rhythmical scheme; to the complete understanding of which however a few preliminary observations are necessary. These are:

(a) That the item of eleven bars (to bar 208) is really 4×3 ; the final bar of the three indicated being the first of the “molto più moderato,” and therefore equal in duration to two of the tempo primo. See also par. 2.

(b) That the first bar of the tempo primo return (bar 264) is an initial or up-beat bar, the strong accent of the phrase falling upon bar 265. It is accordingly included as a slight extension in the item of eleven bars concluding with bar 264.

(c) That the proportional size of sections to be properly appreciated requires that the double value of the “molto più moderato” bars should be well borne in mind. Thus the Durchführung figures as of 85 bars only, whereas it really equals the first statement of 185 bars; and so on.

6. Epitome.

(a) Subjects. See Ex. 585-596.

(b) Key, D minor; changing to D major during the Durchführung (at bar 247) and returning to D minor at the second appearance of the seventh intermediate motive (bar 320).

(c) Time, allabreve; changing to common for the “molto più moderato” (at bar 208) and returning to allabreve for the “tempo primo” (at bar 264).

(d) Length, 429 bars; no repeats.

RHYTHMICAL TABLE.

Ex. 597. Tragic Overture.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Introductory	2	2	2
	1st subject	10	$4 \times 2 + 2$	12
	" "	8	4×2	20
	Int. motive 1	4	4	24
	" " 2	4	4	28
	" " 3	14	$4 \times 3 + 2$	42
	" " 4	18	$4 \times 4 + 2$	60
	1st subject	5	$4 + 1$	65
	Int. motives 5 and 6	40	4×10	105
	2nd subject	20	4×5	125
	Int. motive 7	8	4×2	133
	" " 8	14	$4 \times 3 + 2$	147
	" " 9	12	$(4 + 2) 2$	159
	2nd subject	9	$4 \times 2 + 1$	168
	Int. motive 1	8	4×2	176
	" " 2	4	4	180
	Bridge	8	4×2	188
Totals.		188		188
Durchführung	1st subject	9	$4 \times 2 + 1$	197
	" "	11	$4 \times 2 + 3^*$	208
	Int. motive 10	23	$2 \times 11 + 1$	231
	" " "	22	2×11	253
	" " "	11	$2 \times 5 + 1^\dagger$	264
	Bridge	9	$4 \times 2 + 1$	273
Totals.		185		273
Return	Free on I	8	8	281
	" "	10	$4 \times 2 + 2$	291
	Bridge	8	4×2	299
	2nd subject	20	4×5	319
	Int. motive 7	8	4×2	327
	" " 8	14	$4 \times 3 + 2$	341
	" " 9	12	$(4 + 2) 2$	353
	2nd subject	9	$4 \times 2 + 1$	362
Totals.		89		362
Coda	1st subject	18	$4 \times 4 + 2$	380
	Free	5	$4 + 1$	385
	"	8	4×2	393
	1st subject	10	$4 \times 2 + 2$	403
	" "	5	$4 + 1$	408
	Free on I	14	$4 \times 3 + 2$	422
	Int. motive 2	7	$4 \times 2 + 1$	429
Totals.		67		429

* See observation (a).

† See observation (b).

‡ See observation (c).

Ex. 598. Op. 81, Tragic Overture. Outline.

FIRST STATEMENT	DURCHFÜHRUNG	RETURN	CODA
188	85*	89	67
I II		I II	
<u>105</u> 83		<u>26</u> 83	

* See observation (c); also par. 2.

OP. 87. THIRD PIANO TRIO.

(For Piano, Violin and Violoncello.)

- I. ALLEGRO.
- II. ANDANTE CON MOTO.*
- III. SCHERZO: PRESTO.
- IV. FINALE: ALLEGRO GIOCO SO

Published by N. Simrock in 1883.

I. ALLEGRO.

1. THIS strangely neglected work presents, upon examination, extremely little to account for its scant appreciation. It is strange therefore that the correspondence with Brahms's immediate friends does not even mention it; that present-day critics are just barely polite in its regard; and that performers, without even the excuse of extra difficulty to offer, pretty generally give it the cold shoulder. Such unanimity of indifference can only be explained on the ground that the fate of chamber works is largely influenced by the character of their first movements, and that the rather subtle working of that section of the present trio has stood in the way of its reception as a whole. We shall endeavour therefore to show that there is nothing really vague about this first movement, though possibly its second subject may be a little overladen with attendant motives. Possibly also the thematic material may be held to be unattractive apart from its development. But if attendant motives lack the cantabile element, that is only because the general character is turbulent—and attraction which lies in development is always the more lasting.

2. The first subject at once bespeaks an important movement; both by its opening with the two strings in unison and by its

* Theme with five variations.

Ex. 599. Op. 87, Allegro. First subject.

Vln

Cello

599

Pf (essentials only)

etc

breadth of phrasing—the latter amounting to an assurance that we shall not, in our analysis, have to descend to any greater detail than that of the four-bar item. But, upon five such phrases bringing us to a dominant close, there occurs a passage, likely enough to escape attention, yet really occupying a position of

Ex. 600. Op. 87, Allegro. First intermediate motive.

Vln.

Cello

600

Pf

etc

the first importance. The figure which forms its principal feature is not only comparatively, speaking, in constant evidence; but, even where not literally present, it underlies the

Ex. 601. Op. 87. Basis of first motive.

Vln.

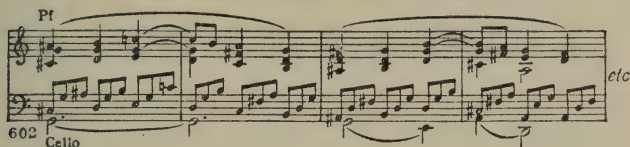
601

actual material—as we shall presently have occasion to show. Meantime it will be sufficient to observe that the principle of securing unity of purpose by secret bonds between motive and motive is one little understood, and that this easily accounts for some of the indifference with which this movement has been treated.

3. A slight digression may here be pardonable in order to distinguish between the question before us and ordinary imitations. Formerly fidelity in the reproduction of exact intervals was held to be the great merit, if not a *sine qua non*; but Brahms very often displays an indifference in this respect which is a

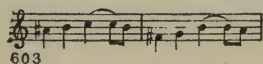
surprise to musicians of the older type—and especially to those who know that he did this from choice and not necessity. He preferred the elasticity of dwelling upon the spirit, rather than upon the rigid outline, of any chosen motive; and the basis of that which we are now considering would, to him, therefore be as present in the first as in the second half of the next subject;

Ex. 602. Op. 87, Allegro. Second subject.



or, in other words, be represented with equal efficiency by one or other of the two forms extractable therefrom—the last only of which is an exact reproduction of the original intervals. It

Ex. 603. Relation of first motive to second subject.



follows therefore that the next intermediate motive might, to some, appear vague and uninteresting, notwithstanding that in reality it is a delicious transformation and enrichment of the first idea; so true it is that music of value is bound to assume knowledge on the listener's part. It is not enough to acknow-

Ex. 604. Op. 87, Allegro. Second intermediate motive.

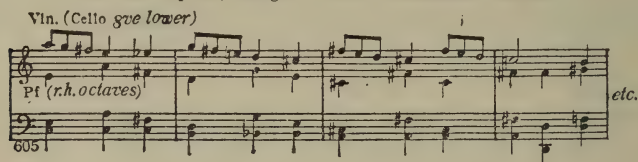


ledge (as the programme-notice has it, upon the occasion of this trio being first performed at the Monday Popular Concerts in January, 1883) that this movement:

must be listened to from first to last with undeviating attention; otherwise many fine points conducive to a thorough understanding of its design may be passed over to the detriment of the whole;

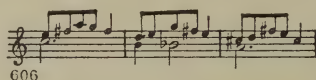
for the reason that no attention, however undeviating, could be relied upon to grasp even the points which we have mentioned; and still less that the next intermediate motive—so totally unlike the preceding—originates in the same way. Naturally we must expect the composer to regard it as appertaining to his craft to disguise what may be called its mechanical element. More than that—for it is that very disguise, brought about as it is by such an endless variety of means, which is the chief attraction to a good listener. But, without preparation, the latter would stand but a poor chance of recognising that the next intermediate

Ex. 605. Op. 87, Allegro. Third intermediate motive.



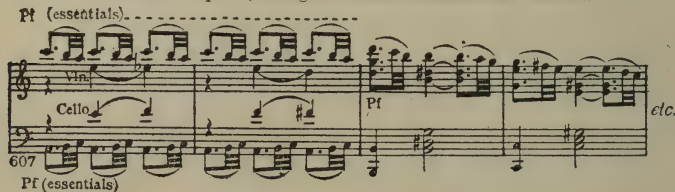
motive is the result of some formula, the detail of which can of course be only guessed at, but the general style of which we may be sure was not far removed from our experimental showing. By the light of these observations it becomes easy to

Ex. 606. Op. 87, Allegro. Relation of first and third intermediate motives.



recognise in the next motive a mere play upon the three descending grades which end the figure; and therefore to conclude that we are approaching the end of the first section. It is at this point that the "discursiveness" noted on the occasion of the performance above mentioned occurs; as, with this fourth intermediate motive, the second subject is not only sufficiently laden but the first statement is, to all intents and purposes, complete.

Ex. 607. Op. 87, Allegro. Fourth intermediate motive.



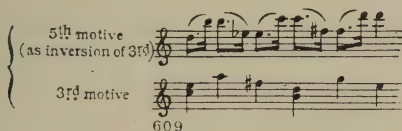
That the motive therefore which now appears is, in fact, *de trop* appears from its being generally accounted a "codetta" to the second subject. It cannot rightly be so considered, because it does not in any sense issue either from the second subject or its governing motive—unless upon the far-fetched assumption that the ascending sequence of sixths in this fifth motive is really

Ex. 608. Op. 87, Allegro. Fifth intermediate motive.



an inversion of the sequence in the third. But, even if this were so, the intervening fourth motive would prevent acceptance of the fifth as a codetta; besides which we should then be called upon to admit both a second-subject codetta and a peroration to the first section—two codas to this section, in fact. The peroration being based upon the second motive already quoted

Ex. 609. Op. 87, Allegro. Relation of third and fifth intermediate motives.



requires no more than mention—its principal feature being rhythmical diminutions which are duly noted in the rhythmical table. These form an extremely interesting Brahms trait, as they prove the carefulness of method with which it was his habit to proceed; appearing, as they do, generally in lieu of extensions of the phrase—not in association with them. Where the phrase is gradually cut up into small and smaller portions it generally retains its normal entire length; and, should it not do so, we may be almost sure beforehand that the occasion marks a sectional division. Thus, the normal four-bar phrases are, at bar 188, suddenly shortened to three; from 195 to 200 they consist of two bars; and from 201 to 206 of one bar only. The extension which then occurs is entirely due to the "Return"

being at hand; as otherwise the next motive in order would have immediately followed. Moreover only the first two of the

Ex. 610. Op. 87, Allegro. Diminutions in the length of phrase preceding return.



six bars mentioned are entirely given to this shortened phrase length, the remaining four being occupied by others still further reduced. Two bars however intervene between this and the return; which would not have been the case had the new appearance been that of an ordinary motive.

4. The *Durchführung* affords abundant proof of our advancements, but the only point of interest absolutely new is that presented by the 'cello cantabile-motive; (at bar 165) the style

Ex. 611 Op. 87, Allegro. Sixth intermediate motive.



of which is resumed for Coda and becomes gradually more and more remindful of first subject until (at bar 363) we have the opening phrase of the latter intact. This, with the opening and return statements (added to the short reference to it which commences the *Durchführung*) is all we have of the first subject

RHYTHMICAL TABLE.

Ex. 612. Op. 87, Allegro

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
1st section	1st subject	20	4 × 5	20
	Int. motive 1	12	4 × 3	32
	" " "	16	4 × 4	48
	Bridge	8	4 × 2	56
	2nd subject	8	4 × 2	64
	" "	5	1 + 4	69
	Int. motive 2	6	3 × 2	75
	" " "	4	2 × 2	79
	" " 3	10	4 × 2 + 2	89
	" " 4	12	4 × 3	101
	" " 5	15	4 × 3 + 3	116
	" " 2	12	4 × 3	128
Totals.		128		128
Durchführung	1st subject	12	4 × 3	140
	Int. motive 4	24	4 × 6	164
	" " 6	24	4 × 6	188
	" " 1	8	3 × 2 + 2	196
	Free	12	$\left\{ \begin{array}{l} 2 \times 2 \\ 1 \times 6 + 2 \end{array} \right\}$	208
Totals.		80		208
Return	1st subject	18	4 × 4 + 2	226
	Bridge	8	4 × 2	234
	2nd subject	8	4 × 2	242
	" "	5	1 + 4	247
	Int. motive 2	6	3 × 2	253
	" " "	4	2 × 2	257
	" " 3	10	4 × 2 + 2	267
	" " 4	12	4 × 3	279
	" " 5	15	4 × 3 + 3	294
	Free on motive 2	14	4 × 3 + 2	308
Totals.		100		308
Coda	Free	28	4 × 7	336
	"	6	2 × 3	342
	Free on 1st subject	20	4 × 5	362
	1st subject	5	4 + 1	367
Totals.		59		367

throughout the movement. Such treatment of a principal theme is perhaps hardly to be commended upon the whole; but, if the ruling position due to a first subject is in this case somewhat usurped, we must remember that this happens in favour of its own auxiliary motive.

5. Epitome.

(a) Subjects. See Ex. 599, 600, 602, 604, 605, 607, 608, 609, and 611.

(b) Key, C major; no recognised change.

(c) Time, $\frac{3}{4}$; no change.

(d) Length, 367 bars; no repeats.

Ex. 613. Op. 87, Allegro. Outline.

FIRST SECTION		DURCHFÜHRUNG	RETURN		CODA
128		80	100		59
I	II		I	II	
56	72		26	74	

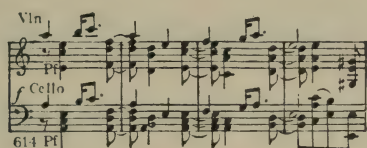
II. ANDANTE CON MOTO.

6. This movement consists of a theme and five variations—each variation being of the same length as, though not necessarily coinciding absolutely in a rhythmical sense with, the theme. The only exception is that the last variation has an eight-bar codetta. The theme is divided into an eight-bar period which is really one of four bars with alternative endings; two six-bar phrases which are essentially four-bar phrases extended by two bars, and a final seven bars which are really eight minus an overlap. The melody thus evolved being generally received as of Hungarian Volkslied character, the student who thinks it worth while may derive a recipe from these particulars enabling him to “Hungarianise” at will. Or, as an alternative, he may find the same plan useful in giving interest to any melody which would otherwise have none—such being undoubtedly its effect in the present instance. The great fact, however, of *rhythmic interest* being what is most wanted in a theme destined for variations sufficiently accounts—not only for that interest here but for the peculiar success of Brahms, as rhythmic specialist, in variation-form. The deviations from theme-rhythm which occur during these variations are so slight that they seem to be indulged in merely for the sake of an occasional melodic reminder.

7. These variations do not present the character of an increasing motion, so common with composers formerly and used by Brahms himself in Op. 18; but it may be questioned whether

any better, or even equal, method of sustaining interest in variations has yet been discovered. The theme in this case, for

Ex. 614 Op. 87, Andante. Theme.



example, has, during its last period ($4 \times 2 - 1$), a semiquaver motion equal to that of the first variation. This certainly does not favour the effect of the latter—the difference of which in character, however interesting, is insufficient by itself to make the new departure quite intelligible.

Ex. 615. Op. 87. First Variation.



8. In the next variation the feature is that of dialogue, the favourite material of which is indicated by the brackets in our quotation. The interest is here unquestionable; but, after all, it may be doubted whether the effect is not somewhat due to the triplet semiquaver motion of the accompaniment—as a slight increase of the foregoing. On the other hand, it must be ad-

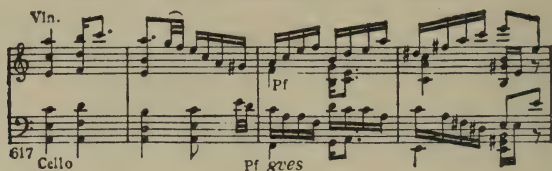
Ex. 616. Op. 87, Andante. Second Variation.



mitted that the change in character for the third variation is too pronounced to require aid in any direction. The treatment

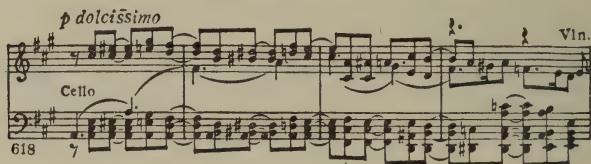
resolves the piano and strings into two contending units; a plan fearfully worn, but never better applied. This variation forms

Ex. 617. Op. 87 Andante. Third Variation.*



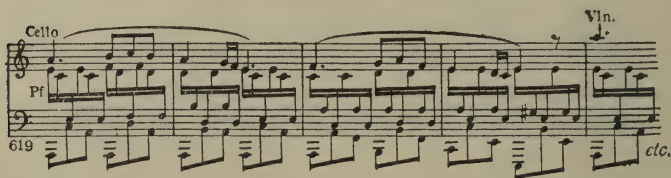
the climax of the set, the remainder proceeding gently to conclusion of the movement. No. 4 presents a somewhat manufactured appearance, in consequence of the persistence of the piano syncopations. Its affinity with the theme is perfect; though perhaps, being rhythmical, it is a little obscured by the slowness of the *tempo*. This setting requires patient study for

Ex. 618. Op. 87, Andante. Fourth Variation.



its appreciation and is a fair sample of that "musician's music" of which we have heard so much. Its character in such respect is, however (and perhaps intentionally), atoned for by the ballad feature of the final variation. This is practically a vocal duet—with its discourse in cantabile for the strings against a softly murmuring pianoforte accompaniment.

Ex. 619. Op. 87, Andante. Fifth (final) Variation.



* The piano part must be understood as in full chords.

9. It will be seen that rhythmical analysis of the entire movement is unnecessary; in consequence of deviations from first outline being so insignificant that rhythm of the theme sufficiently indicates the whole.

Ex. 620. Op. 87, Andante (Theme only).

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Theme	1st period	8	4×2	8
	Middle	12	$(4 + 2) 2$	20
	Concluding period	7	$4 \times 2 - 1$	27

10. Epitome.

(a) Theme, Ex. 614. Var. 1, Ex. 615. Var. 2, Ex. 616. Var. 3, Ex. 617. Var. 4, Ex. 618. Var. 5, Ex. 619.

(b) Key; theme and variations all in A minor, except No. 4, which is in the major.

(c) Time, $\frac{2}{4}$ as to theme and Variations 1, 2 and 3. Variations 4 and 5 are in $\frac{6}{8}$.*

(d) Length, 170 bars, no repeats.

Ex. 621. Op. 87, Andante. Outline.

THEME	VARIATIONS OF 27 BARS	FINALE
27	$4 = 108$	$27 + 8$

III. SCHERZO (PRESTO).

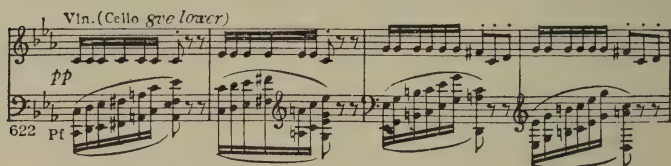
11. This lightsome movement of genuine scherzo character contains little but the rhythmical feature to remind us of its author. Possibly the peculiar freedom of modulation exhibited in the middle portions of first section and trio might also reveal him somewhat to the initiated; but beyond that the general style (and especially the piano figuration of first section) is Mendelssohnian—which is equivalent to saying that it is brilliant and admits of graceful execution. The whole movement is in four-

* Var. 5 contains one bar of $\frac{6}{8}$, caused by the concluding phrase being a written-out *rallentando*.

bar phrases, with the usual extensions in the usual situations and with each section having a duly repeated first part and a slightly developed second. The Trio is in a closely related key, cantabile; so that with its D.C. and Coda all so conventional and tuneful there would seem to be nothing to prevent this movement from leaping at once into favour if standing alone—the favour, that is, of those who preach against all innovation, and desire to be left in peace. Why should even this class by their indifference appear to visit the supposed sins of the first movement upon such a truly innocent scherzo?

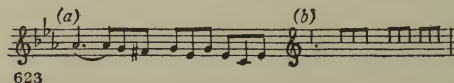
12. That the movement is orthodox a glance at the material and its arrangement at once makes manifest; the former being

Ex. 622. Op. 87, Scherzo. Subject, first section.



as spare and the latter as simple as possible. The single subject of the first section is certainly relieved by rhythmic figures of which one may be quoted—(a) being a sample in actual notes and (b) the same in neutral form, by way of indicating the application of this rhythm generally. But the almost continuous

Ex. 623. Op. 87, Scherzo. Rhythmic figure.

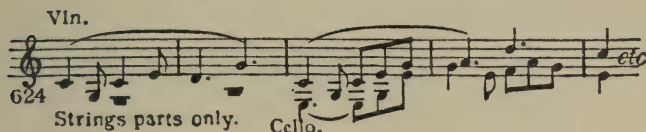


semiquaver motion of the piano obviously invited some such contrast from the strings, and the subject may be said to consist more of the idea of this combined motion and contrast than of actual notes. It is upon this feature that the singular airiness of the movement depends; the slight melody quoted (Ex. 622) being merely for identification of the return—a zephyr-like sensation, not a tune.

13. The trio is attractive; but is rendered heavy by a needless cumbrousness of the piano part, in addition to which the design

is obscured by the extreme fullness of the scoring. The extreme lightness of the first section no doubt rendered a contrast of this kind necessary, but it requires very highly finished playing to prevent this having the effect of being overdone. There are

Ex. 624. Op. 87, Scherzo. Trio-subject.



frequent $\frac{3}{4}$ effects in the piano part, forming against $\frac{6}{8}$ of the strings a most interesting cross-rhythm.

14. The Coda is simply an added period to D.C. of the first part. The fact of the D.C. being generally fully repeated in the printed copy prevents the Coda from appearing as such; but it really begins at bar 169, or seven bars from the end—these seven bars being naturally 8—I, with the bar apparently deducted restored by the final pause, as in other cases.

RHYTHMICAL TABLE.

Ex. 625. Op. 87, Scherzo.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Subject	8	: 4 × 2 :	8
	Development	32 { 14	4 × 3 + 2	22
	"	{ 10	4 × 2 + 2	32
	Subject	{ 6	4 + 2	38
	Development	29 { 13	4 × 3 + 1	51
	"	{ 10	4 × 2 + 2	61
Trio	Subject	48 { 16	: 4 × 4 :	77
	Development	{ 32	4 × 8	109
Da Capo	Subject	8	: 4 × 2 :	117
	Development	32 { 14	4 × 3 + 2	131
	"	{ 10	4 × 2 + 2	141
	Subject	{ 6	4 + 2	147
	Development	27 { 13	4 × 3 + 1	160
	"	{ 8	4 × 2	168
Coda	"	7	4 × 2 - 1	175
		175		175

15. Epitome.

(a) Subjects. Ex. 622 and 624.

(b) Key, C minor. Trio in major.

(c) Time, $\frac{6}{8}$, no change. The degree of movement of the Trio is "poco meno presto."

(d) Length, 175 bars, or 207 with repeats.

Ex. 626. Op. 87, Scherzo. Outline.

FIRST SECTION	TRIO	RETURN	CODA
61	48	59	7

IV. FINALE (ALLEGRO GIOCOSI).

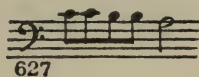
16. This movement is probably jointly answerable with the first for the comparative disfavour with which the trio is regarded; its rugged principal theme and the generally rustic character of its material requiring to be allied to more commonplace rhythms in order to prove widely acceptable. A melody which seems to revel in spanning the tritone and which is cast in five-bar phrases of the vaguest type seems unlikely to be very swift in gaining our affections in any case; but when not only unredeemed by any show of elegance in its presentation, but accompanied by a stolid figure of a sort which we can scarcely fail to hold in contempt until we know something of its later importance in the movement, it may be literally said to court dislike. We have here, in truth, an important illustration of the value, or rather the necessity, of pre-knowledge; for there is no movement more calculated than this to gain our ultimate esteem; but only in a degree corresponding with our knowledge of it.

17. The reader has already been familiarised with the "intermediate" motive; but a motive which accompanies an opening subject and is afterwards used not only as an intermediary but as a principal is a novelty indeed. It would be futile either to praise or blame this proceeding in a general sense, as its value must entirely depend upon the appropriateness of its application; but it may fairly be said that the condition appears here to have been perfectly observed, and that the use of this motive in the manner described adds a particularly rustic (yet sociable)

member to the family of subjects of which the movement consists.

18. A glance at this motive on the reader's part will enable us to proceed to explanation of its uses. Firstly, we have it as an accompaniment to the opening subject—in what may be con-

Ex. 627. Op. 87, Finale. Special motive.



marks our departure upon a kind of *Durchführung* of which this same motive constitutes the principal material. The treatment however being too intricate and interlaced to admit of any short

Ex. 631. Op. 87, Finale. Fifth application of motive.



quotation from it with effect it will suffice to say that the motive we are discussing seems to silence all rival contentions and finally to emerge in sole and undisputed possession of the field.

Ex. 632. Op. 87, Finale. Sixth application of motive.

This naturally happens just before incoming of the next section; and, the constitution of the movement being such that having reached its climax by gradual stages this motive now as gradually disappears, it still accompanies the first subject for the latter's final integral appearance—besides which of course the affinity with other subjects of the return remains. But beyond this there is no further reference to it, so that it leaves the impression of there having been some picture in Brahms's mind the mystery of which we cannot fathom. But we can at all events understand and admire the merely technical plan—which alone amply repays the pains.

19. It now only remains to marshal the subjects in an order corresponding with that of the summary, and to quote the style

Ex. 633. Op. 87, Finale. First subject.

Vln and Cello in *groes*

633
Pl.

Ex. 634. Op. 87, Finale. Second subject.

634

Ex. 635. Op. 87, Finale. Third subject.

635

Ex. 636. Op. 87, Finale. Fourth subject.

636
Pl.

in which the first subject appears in augmentation in preparation for Coda. Though classified as a section in our summary this episode is of course open to be considered as part of the Coda, and constitutes in any case one of which the calm adds greatly to the *éclat* of conclusion.

Ex. 637. Op. 87, Finale. First subject in augmentation.

637

Pi. continues accomp: in triplet crotchets.

RHYTHMICAL TABLE.

Ex. 638. Op. 87, Finale.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
1st section	1st subject	22	10	10
	" "		7	17
	" "		5	22
Middle group	2nd subject	36	10	32
	3rd "		10	42
	4th "		8	50
	Bridge		8	58
2nd section	1st subject	15	5 × 3	73
Middle group	2nd subject	43	13	86
	" "		5	91
	Bridge		5	96
	Free (motive)		20	116
3rd section	1st subject	22	17	133
	" "		5	138
Middle group	2nd subject	32	10	148
	3rd "		10	158
	4th "		12	170
4th section	1st subject (augmentation)	30	14	184
	"		4	188
	Free on I		12	200
Coda	2nd subject	24	9	209
	Free on I		15	224
Totals.		224		224

20. Epitome.

(a) Subjects. See Ex. 633-636.

(b) Key, C major; without recognised change.

(*c*) Time, common. No change either in bar value or degree of movement.

(*d*) Length, 224 bars, no repeats.

Ex. 639. Op. 87, Finale. Outline.

FIRST SECTION		SECOND SECTION		THIRD SECTION		FOURTH SECTION	
58		58		54		54	
22 36		15 43		22 32		30 24	
Subject	middle group	Subject	middle group	Subject	middle group	Subject	Coda

OP. 88. FIRST STRING QUINTET IN F.

(For Two Violins, Two Violas and Violoncello.)

I. ALLEGRO NON TROPPO MA CON BRIO.

II. GRAVE ED APPASSIONATO.

ALLEGRETTO VIVACE.

TEMPO I.

PRESTO.

TEMPO I.

III. FINALE: ALLEGRO ENERGICO.

Arranged by the Composer for Piano Duet.

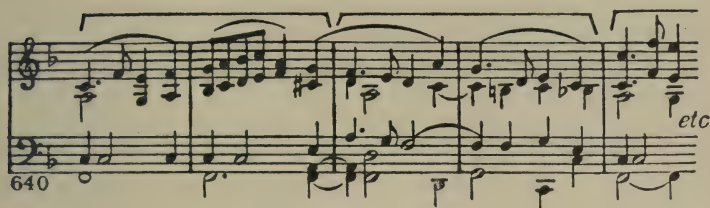
Published by N. Simrock in 1883.

I. ALLEGRO CON TROPPO MA CON BRIO.

1. THE marked contrast between the straightforwardness of this work and the abstruseness of the preceding is apt to suggest some possibility of the Quintet having been projected as a Trio in order to form with Op. 87 a double venture, after the manner of the two overtures. The almost simultaneous appearance of Op. 87 and 88, with the piano character of much of the latter's detail seem to support this view, as may also an unmistakeable facility for replacing the piano by an extra violin and two violas. These fugitive notions naturally arise from the fact that this Quintet most certainly operated as an antidote to the Trio, the cold welcome accorded to Op. 87 being in marked contrast to the warmth evoked by its successor.

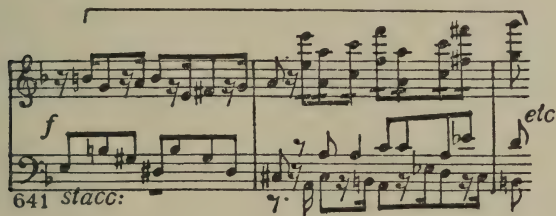
2. The opening subject, though pleasant, is not one of any particular promise; its rhythm being too firmly set to offer much opportunity for the display of the Brahms speciality. It is

Ex. 640. Op. 88, Allegro. First subject.



therefore not surprising to find its development cut comparatively short and that the general working of the movement bears the aspect of a collection of subjects and motives cleverly contrasted and adroitly dovetailed, but separately composed and brought together by sheer workmanship. Such workmanship as that of Brahms however comes so near to the product of real inspiration that the listener is generally in no mood to criticism his methods. Hence the choice of *three* four-bar phrases* (whereby the square-cut character of the theme is relieved), the extension of the phrase by one bar† before repetition of the opening and the transformation of the first two bars of the latter‡ (in order to obscure the mechanical feature) do not attract the attention they deserve. The same however can hardly be said of the sudden transition (at bar 22) to the rhythm of the coming first intermediate motive; the effect of which is that when (six bars later) the motive itself appears its piquancy is partly lost. Why there should be such preparation for a sub-

Ex. 641. Op. 88, Allegro. First intermediate motive.



* Extending to bar 12.

† Bar 13.

‡ Bars 14-15.

ordinative motive and none for the second principal subject is not clear, but may probably be accounted for by the desire to convert the latter into a surprise—which it certainly is. It takes us in fact completely unawares whilst we are still expecting to hear more of the intermediate motive. It is so obviously the simplicity of the rhythm, with its perfectly regular pulsation, which renders it possible to carry out such a proceeding with effect that the syncopation of the middle parts seems to have been specially designed to take away the temptation of nodding one's head to the music. The result is of course very natural

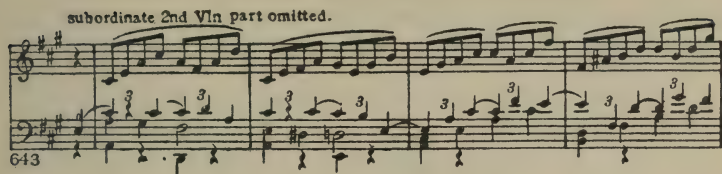
Ex. 642. Op. 88, Allegro. Second subject.*



and tuneful, though not in any sense the logical outcome of the preceding. After eight bars of this subject—a meagre allowance—we come to a modulating four-bar phrase which, however clever in itself, must surely indicate a mechanical approach to material already prepared. Furthermore, starting from the appearance of the key of A, we have a long succession of four-bar motives—each possessed of very distinct characteristics and the whole merely held together by a similarity of rhythmic pulsation. The first of these motives is curious, from the fact of its giving us bar-subdivisions of 2, 4, 6 and 8 simultaneously—a complexity of rhythm which it elsewhere retains, even though otherwise differently scored. This is immediately followed by

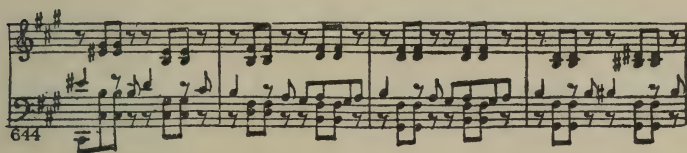
* In treating this as second subject we are at variance with those who deem the second subject to commence with the transition to the key of A. This view, though supported by the first section concluding in that key, seems, however, insufficiently borne out by the rest of the movement.

Ex. 643. Op. 88, Allegro. Second intermediate motive.



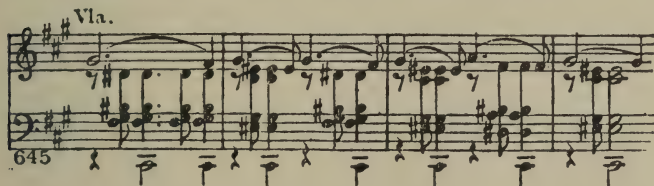
a motive of altogether different sort—one of which the first viola sustains the melody whilst an agitato quaver motion is produced by the accompanying parts. Then, after repetition of the

Ex. 644. Op. 88, Allegro Third intermediate motive.



second motive with a new scoring, follows yet another motive—this time one which, though also given to first viola, is so different from the former in bar-subdivision that it can only be classified as new material. The separate beauty of these various items is not what is in question, but the fact of their succeeding one another without the slightest expatiation intervening. If

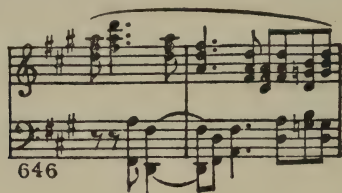
Ex. 645. Op. 88, Allegro. Fourth intermediate motive.



originally cast in the key in which they now appear there would be an obvious temptation to let them so remain, and that would quite account for conclusion of the first section in the key of A, and for the suddenness with which we are hurried back to the key of F at the double bar. For the latter purpose a simple motive is drawn into service which we should not have had

occasion to mention, but for the fact that it is also used as an approach to Coda; and, as nothing new occurs during the *Durchführung* this ends the material of the movement.

Ex. 646. Op. 88, Allegro. Fifth intermediate motive.



3. The rhythm is most intelligible when reduced to two-bar sections of the four-bar phrase; because then, in the event of odd numbers of such sections being grouped, *plus* quantities are avoided. The summary proves the normal outline of the movement, which added to its mechanical arrangement of detail already shown presents a case that probably no other composer than Brahms could have handled with success. The dangers of angular effects from the mere stringing together of different motives—of banality from too great transparency of form and of monotony from the long continuation of one pulsation were immense. How great then is the triumph shown to be when Elizabeth v. Herzogenberg (whose judgment though keen was arrived at in a manner totally differing from that of the student in composition*) could single out for special admiration just those places in the movement where most danger was lurking. Her examination did not embrace this fact, and its result is the more valuable on that very account; because, being concentrated on emotional effect whilst ours is directed more specially to technique, it shows Brahms's work to be able to stand criticism from either standpoint. The cases quoted by her are practically of equal interest; so that, being limited to the quotation of one, we take it haphazard. It is that occurring shortly after commencement of the *Durchführung* when Brahms, having finished his first section in the untoward key of A, sets before himself the simultaneous tasks of getting back to his original key at about

* See her exhaustive letter to Brahms on the subject of this quintet dated from Innichen, August, 1882. (Correspondence, Vol. I, p. 191.)

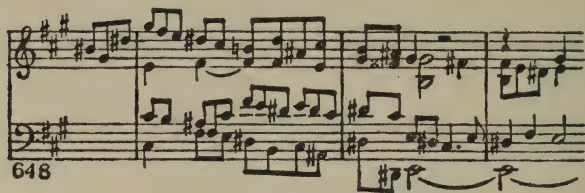
RHYTHMICAL TABLE.

Ex. 647. Op. 88, Allegro.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTEND- ING TO
1st section	1st subject	13	$2 \times 6 + 1$	13
	„ „	10	2×5	23
	Bridge	4	2×2	27
	Int. motive I	6	2×3	33
	2nd subject	12	2×6	45
	Int. motive 2	4	2×2	49
	„ „ 3	4	2×2	53
	„ „ 4	4	2×2	57
	„ „ 2	4	2×2	61
	„ „ 3	4	2×2	65
	„ „ 5	8	2×4	73
	Bridge	4	2×2	77
Totals.		77		77
	Bridge	1	2da Volta	78
	„	6	2×3	84
	Free on II	28	2×14	112
	I (and Int. mot. 1)	8	2×4	120
	Int. motive I	10	2×5	130
	Bridge	8	2×4	138
Totals.		61		138
	1st subject	13	$2 \times 6 + 1$	151
	„ „	7	$2 \times 3 + 1$	158
	Int. motive I	4	2×2	162
	2nd subject	12	2×6	174
	Int. motive 2	4	2×2	178
	„ „ 3	4	2×2	182
	„ „ 4	4	2×2	186
	„ „ 2	4	2×2	190
	„ „ 3	4	2×2	194
	„ „ 5	8	2×4	202
	Bridge	8	2×4	210
	Totals.		72	
	Free on II	{ 13	$2 \times 6 + 1$	223
		{ 3	$4 - 1$	226
Totals.		16		226

mid-Durchführung, of creating an inkling of first subject in anticipation of the return and of toying with other subjects in course of modulation in the meantime. The wonder of the accomplishment of all this is that it contains nothing wonderful. We are borne along too naturally to be aware of any special happening,

Ex. 648. Op. 88, Allegro. Durchführung.



and probably no listener however acute would be able to identify the passage in question as in any way responsible. It merely takes us from C sharp minor to E apparently; but the counterpoint enables the parts to be so freely topsy-turveyed that the composer had he chosen might have sequenced completely round the circle of keys without nauseous effect.* Viewed as a whole, this movement is a monument of good workmanship—presenting, as it does, features both of outline and texture which should, according to all received standards of judgment, have brought it to grief. This effect has been not only turned aside, but transformed into success by sheer finish of technique.

4. Epitome.

(a) Subjects, Ex. 640-646.

(b) Key, F, changing to A for second intermediate motive (bar 46) and returning to F during the Durchführung (bar 104).

(c) Time, common, without change. No change of movement except that the Coda (from bar 211) is *più moderato*.

(d) Length, 226 bars, or 401 with repeat of first section.

Ex. 649. Op. 88, Allegro. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
77	61	72	16
33 I		24 I	
44 II		48 II	

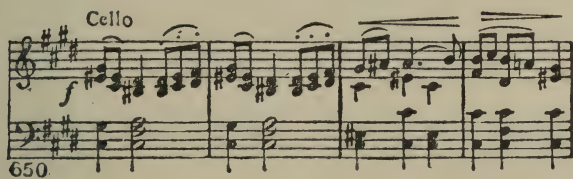
* Another case of similar interest occurs at bars 42 to 45.

II. GRAVE ED APPASSIONATO. ALLEGRETTO, GRAVE, PRESTO, GRAVE.

5. This is a case of the fusion of two movements and accounts for the divisions of the quintet numbering only three, instead of the usual four. Fault has been found with this procedure on the ground that frequent change does not appertain to absolute music, being consistent only with dramatic illustration. It would be hard to support a thesis however which, by denying to absolute music the right even to delineate a mood, would practically deprive it of all reason for existence. The changes in a movement like the present may possibly be too frequent; that is in fact the case, in the general view. But in point of right there is absolutely no principle which can hinder the absolute musician from changing the mood as often as he will.

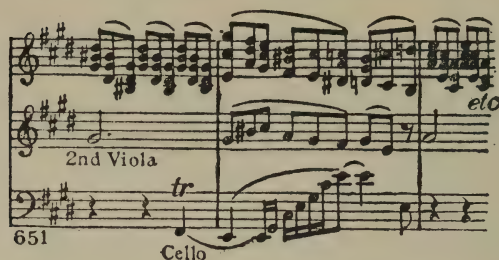
6. The alternations of joy and sorrow presented by this compound movement are not confined to its changes of time and bar-value, for even the opening *Grave* starts in the major as if indulging a hope which the next four bars (of the same theme in minor) show it to be unable to sustain. The melodic inflection

Ex. 650. Op. 88, Grave. Subject.



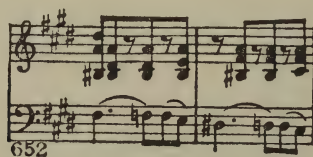
by the 'cello at the fourth bar foreshadows this change, which involves eight bars being occupied by the same theme. From this point however we have a similar change of material with each four-bar phrase as if to remind us of the last movement with its long procession of independent motives. The prevailing note is that of grief; a great charm consisting of its

Ex. 651. Op. 88, Grave. First intermediate motive.



expression being distributed, thus resembling the plaint of companions in misfortune. The first and second intermediate motives each consist of two bars extended by two more, either in sequence or as a repetition with altered disposition of parts. The effect of the second motive is in striking contrast with its simplicity of means; the change of harmony resulting from the mere fall of a semitone in the 'cello part. It there appears to betoken resignation only; but it amounts to a cry of grief when transferred to second violin, and especially after a two-bar silence of that instrument. This brings us to a return of the

Ex. 652. Op. 88, Grave. Second intermediate motive.

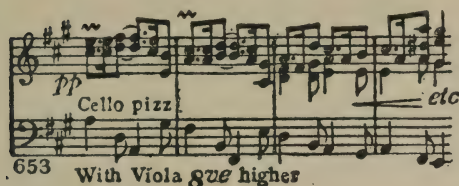


opening theme during two four-bar phrases* and cadence of six bars; the latter presenting the more amplified form at close of the entire movement which we give in a special example (Ex. 655).

7. The subject of the Allegretto which now follows shows an absence of effort heightening the contrast with the previous mood. Its development, though simple, is characterised by some

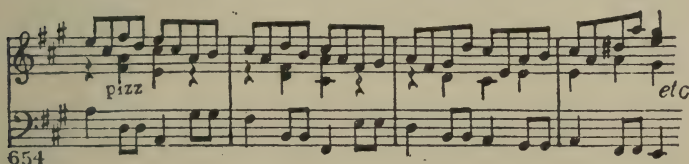
* The first of these phrases accounts for five bars in the summary, but the difference due to extension by bar 21 does not change its character as a four-bar phrase.

Ex. 653. Op. 88, Allegretto. Subject.



beautiful features—due principally to Brahms's consummate mastership of the art of transient modulation.* To this follows a transformation of the opening *Grave* which, although full of interest to the budding writer for strings, presents, in comparison with the first *Grave*, the single new feature of being more demonstrative. It concludes with a novel rendering of the cadence already mentioned, and is followed by another of those sections which Frau v. Herzogenberg would insist on calling "Trios"—in other words by a *presto* standing in the same sort of relation to the Allegretto as the second rendering of the *Grave* does to the first. That it is a paraphrase in allabreve of the Allegretto will be at once evident; whilst the form in which it is cast and

Ex. 654. Op. 88, Presto. Subject.



the nature of its development are equally in accord with its prototype. It cadences however in A, and therefore leads to the original theme being resumed in that key. Whether expressly so designed or no, the new key provides Brahms with the best conceivable opportunity for displaying his power of adroit modulation; for, whilst we proceed in perfect knowledge that

* Frau v. Herzogenberg mentions one of these to which the student should refer. It occurs at bars 36 to 40 (or 5 to 9 of the Allegretto), and again furnishes us with a reminder of the first movement by its adroitness in toying with the various tonalities without the faintest disturbance of development.

we are being wheedled back, we cannot say exactly where the change occurs; whether some of the material is really new or merely transformed; or, finally, how we come to feel so composed for the conclusion, considering the florid work which happens just before it. As for the cadence, which we have already twice heard in different forms and for which the inversion of second intermediate motive prepares us, our expectation of its leading to a complete repose is delightfully fulfilled.

Ex. 655. Op. 88, *Grave* Final cadence

8. That the rhythm of the movement is simplicity itself follows from the foregoing; as well as that that of the three *Grave* sections should be mutually similar. A rhythmic resemblance between the Allegretto and presto also results from one being a transformation of the other; besides which both of these sections are merely "intermezzi"—the number of bars assigned to them being little in excess of those of the *Grave*, in spite of the great increase in degree of movement.

9. Epitome.

(a) Subjects. See Ex. 650-654.

(b) Key, C sharp minor; changing to A major for Allegretto and Presto; and returning to C sharp minor at eleventh bar of the final *Grave*.

(c) Time; for each *Grave* section $\frac{3}{4}$, for the Allegretto $\frac{6}{8}$, and for the Presto allabreve.

(d) Length, 210 bars, or with repeats of first section of Allegretto and Presto, 228 bars.

RHYTHMICAL TABLE.

Ex. 656. Op. 88, Middle movement.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
Grave 3/4	Subject	8	2 × 4	8
	Motive 1	4	2 × 2	12
	„ 2	4	2 × 2	16
	Subject	5	(2 × 2) + 1	21
	„	10	2 × 5	31
		31		
Allegretto 6/8	Subject	10	1: 2 × 5 :1	41
		1	2da Volta	42
		6	3 × 2	48
	Development {	14	2 × 7	62
		18	2 × 9	80
		49		
Grave 3/4	Subject	10	2 × 5	90
	„	8	2 × 4	98
	Motive 1	4	2 × 2	102
	„ 2	4	2 × 2	106
	Subject	11	2 × 5 + 1	117
		37		
Presto $\frac{6}{8}$	Subject	10	1: 2 × 5 :1	127
		1	2da Volta	128
		8	2 × 4	136
		8	2 × 4	144
	Development {	7	2 × 3 + 1	151
		14	2 × 7	165
		48		
Grave 3/4	Subject	8	2 × 4	173
	Motive 1	4	2 × 2	177
	„ 2	4	2 × 2	181
	Development	16	2 × 8	197
	Cadence	13	2 × 7 - 1	210
		45		

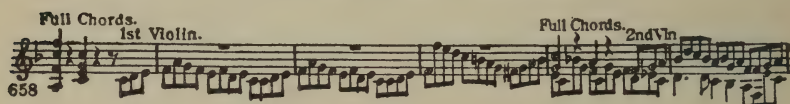
Ex. 657. Op. 88, Middle movement. Outline.

MAIN SECTIONS		
31 (Grave)	37 (Grave)	45 (Grave)
49 (Allegretto)		48 (Presto)
INTERMEZZI		

III. ALLEGRO ENERGICO.

10. This finale, of fugal character throughout, furnishes us with a noble example of the application of this style to sonata form. There is no preamble—even the two full chords with which we commence appertaining integrally to the phrase—and the first twenty bars are naturally occupied by the subject and its answers; the order of succession being first viola, second violin, first violin, and lastly, second viola doubling the 'cello in octaves. This seems to imply that the scheme is of only four real parts (or that, at all events, the fifth is to be considered as a free part) and that we may expect the second viola and 'cello to co-operate freely in enunciations of the bass where force is required. This accordingly happens in the bridge passage

Ex. 658. Op. 88, Finale. First subject.



which next follows, carrying us to the first intermediate motive. This, like several of the motives with which we have had to deal in the last two movements, is entirely undeveloped; its object seeming to be simply to break the continuity of motion of which the head subject consists and to prepare us for the *cantabile* of the second; to the opening of which a free form of the first subject appears as accompaniment. As no one could accuse Brahms of being unable to provide a second subject which should be entirely a counterpoint of the first, it is difficult to account for some critics having found him in this movement merely desiring to appear learned. It is impossible to trace this desire in his work, the scientific display in which always arises more from an effulgence impossible to hide than from anything of the nature of flourish. The parts flow too naturally to support any suspicion of effort, and we look in vain for any episode meriting to be called "dry" or with which we could dispense without injury to the movement. But, although undeveloped as such, the

first intermediate motive is of important influence as providing in the chromatic progression of its bass an item which remains

Ex. 659. Op. 88, Finale. First intermediate motive.



in almost constant evidence. The cohesive power of such a progression is so familiar to contrapuntists that a desire for display should have led to its exclusion in favour of more novel means, or at all events to its being exhibited with that crabbed pertinaciousness which is usually thought clever. Instead of that it disappears on introduction of the second subject and henceforth occupies the position of general-utility motive with which our examinations have already made us acquainted. Not only

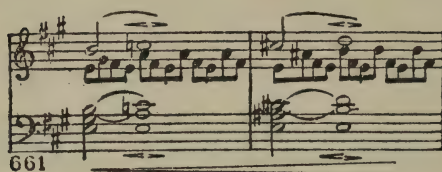
Ex. 660. Op 88, Finale. Second subject.



is this the case but the reproductions are merely of the rhythm and the semitonic rise—in other words they are of character—instead of being of the mere notes as a pedant would have made them. The immense distinction between Brahms's scholarly writing and that of the common type of fuguist cannot be too well understood or too well taken to heart.

11. The ponderous rhythm of the progression to which we have alluded figures in all the intermediate motives. In that attached to the second subject, for example, it appears in every part, save the one expressly reserved to continue the quaver figuration, whilst the *Durchführung* presents it in many new and

Ex. 661. Op. 88, Finale. Second intermediate motive.



invariably interesting forms. One of these, in which the progression is inverted, is made the starting point of an episode upon the triplet-crotchet rhythm which formed a feature of the second subject; whilst this (after a ten-bar bridge-passage re-

Ex. 662. Op. 88, Finale. Third intermediate motive.



calling the figuration of the first subject) is followed a motive in which the weight of the rhythm is really doubled, but so hidden by figurations that it has probably escaped the observation of most critics. Brahms was evidently content that the spirit of the augmentation should be present without troubling about who might happen to observe it. His fidelity to the truth

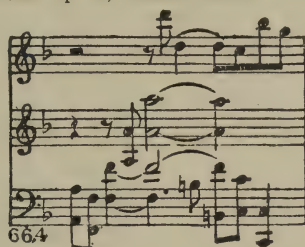
Ex. 663. Op. 88, Finale. Fourth intermediate motive.



independently of all else is also shown in the manner of his return, where the obvious necessity of avoiding formal introduction of the subject has been met by effecting it under cover

of a dazzling *crescendo*. The result is that the actual moment of return is felt by the listener far more readily than the student can locate it in the score; where six bars do duty for fifteen of the original opening, the form of which is resumed at bar 106, the equivalent, in the return sense, of bar 16. The continuous quaver motion of the first subject had already set in with the fourth motive, and many would have been at their wits' end to know how to set up a landmark in the midst of such turmoil. The curious feature of such work is that the more perfectly it is accomplished the more readily each commonplace musician thinks he could have done as well. The composer has indicated

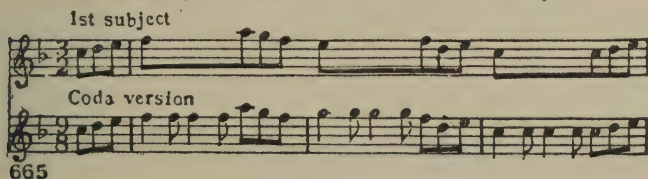
Ex. 664. Op. 88, Finale. Manner of return.



a "ben marcato"; but considering that in two four-bar phrases from this spot we are in full swing of the first subject no confirmation is necessary.

12. The Presto Coda in $\frac{9}{8}$ is not particularly congruous, and certainly adds nothing to the merit of what has gone before. That it secures an enormous effect is largely due to a position which its rollicking character makes the most of. In doing so one critic has naïvely observed that it "chases away the impressions made just before and ends the work well." Fortunately it does not end the work quite so badly as to chase away previous impressions of it, but it does seem to reproduce those impressions in caricature, and therefore in a way which cannot be expected to command universal approval. The brilliant effect

Ex. 665. Op. 88, Finale. Coda version of first subject.



of the conclusion is however not to be disputed and its cheerfulness entirely welcome after the seriousness of what has gone before.

RHYTHMICAL TABLE.

Ex. 666. Op. 88, Finale.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	54	20	20
	Bridge		8	28
	Motive 1		6	34
	2nd subject		9	43
	Motive 2		11	54
Durchführung	Bridge	45	7	61
	"		2	63
	Motive 3		17	80
	Bridge		10	90
	Motive 4		7	97
	Bridge		2	99
Return	1st subject	46	12	111
	Bridge		8	119
	Motive 1		6	125
	2nd subject		9	134
	Motive 2		11	145
Coda	Free on 1st subject }	40	17	162
			9	171
			14	185
		185		185

13. Epitome.

(a) Subjects. See Ex. 658-663.

(b) Key, F, changing to A for second subject, returning to F for Durchführung.

(c) Time, $\frac{3}{2}$ Coda $\frac{9}{8}$.

(d) Length, 185 bars, no repeats.

Ex. 667. Op. 88, Finale. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
54	45	46	40
I 34		I 26	
II 20		II 20	

OP. 90. THIRD SYMPHONY IN F.

I. ALLEGRO CON BRIO.

II. ANDANTE.

III. POCO ALLEGRETTO.

IV. ALLEGRO.

Arranged by the Composer for Two Pianos (four hands).

Published by N. Simrock in 1884.

Score: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, Double-bassoon, 4 Horns, 2 Trumpets, 3 Trombones, Drums, Strings.

I. ALLEGRO CON BRIO.

I. BRAHMS'S four symphonies having been issued practically as two pairs, arrival at the third marks the commencement of our final observations upon their subject. Looking back upon the strenuous and powerful, though possibly overwrought, first, in association with the genial and pastoral second, we have one kind of contrast; whilst comparison of the heroic third with the specially contrapuntal fourth provides us with quite another. But the high interest of these contrasts is completely overborne by the strong individuality of each symphony; and in no case is this more evident than in that of the work before us, which Dr. Hugo Riemann describes as one both noble and serious, yet passionately eloquent—disclosing in its most lyric moments both imposing dignity and philosophic greatness.* His praise however is set completely in the shade by Ernst Rudorff; who, after

* Die prächtige und gravitätische und doch wieder so innig beredte, auch in ihren lyrischesten Momenten eine imponierende Vornehmheit und überlegene philosophische Grösse offenbarende dritte Symphonie in F dur.

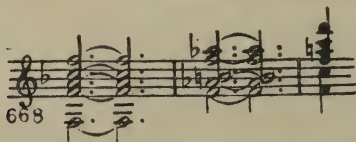
drawing every possible laudatory expression into service, declares his words to have been insufficient.* It is well no doubt to disregard such fulsomeness as criticism, but it remains as evidence of an enthusiasm on the part of competent judges really the same as that more soberly expressed by other critics. Thus Hadow says of this symphony that it is

Perhaps the finest, certainly the clearest of all Brahms's compositions for orchestra—forceful and vigorous in movement, delightful in melody, and, of course, faultless in construction. "Now at last," said a member of the Viennese audience, "I can understand Brahms at a first hearing."

In short this work provoked such universal admiration that it may be said in one sense to have been even too well received at its first production on December 2, 1883. The unbridled zeal of some newspaper critics then caused them to assert that it left its two predecessors far behind, and was in fact the best of all Brahms's works. The composer's annoyance at such views is evident in his allusion to this symphony as the "unfortunately too celebrated F major";† besides which our knowledge of his character is enough to convince us that such incidents would be unwelcome. The desire to know the reason of the contrast between all this enthusiasm and the comparative neglect of this symphony at the present time gives its analysis an additional interest.

2. The first movement opens with a motto-phrase consisting of three chords, the melody of which frequently occurs—though not in a manner apparently subject to much regulation. The progression may be described as a highly dangerous one on account of its tendency to false relation, but in his orchestration

Ex. 668. Op. 90, Allegro. Motto phrase.



Brahms has not troubled to make his avoidance of *Ouerstand* absolute—merely guarding against ill-effect by making the notes

* See letter to Brahms dated from Lichterfelde, January 5, 1884, Correspondence, Vol. III, p. 179.

† Herzogenberg Correspondence, Vol. II, p. 18.

of his progression predominant. The first striking feature is the complete freedom with which the next subject moves about in free despite of the peculiarity mentioned. Instead of being embarrassed by any danger of false relation it derives an added grace from the necessity of transient modulation thus created, so

Ex. 669. Op. 90, Allegro. First subject.

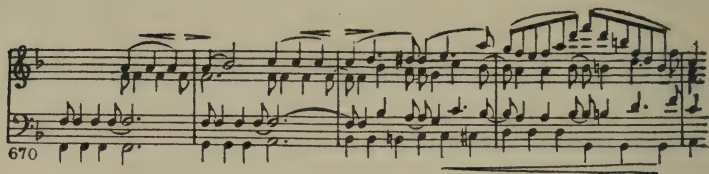


as to make it appear likely enough that the motto subject may have been intended to provide occasion for its display. The subject itself is so passionate that it necessarily draws our attention to its syncopated accompaniment as an instance of Brahms's deliberately chosen manner of scoring. Riemann remarks that this work should specially open the eyes of those who find fault with Brahms's orchestration on account of occasions which arise in it to show that he preferred his own methods; amongst which the substitution of string-tremolo by syncopation was to be counted. Dislike of his innovations would better court the attention of the serious critic if there were more evidence of their being understood. We must not expect to find him adopting means of merely blatant declamation. Such effects could only appear as a blot upon his score—which is “Gothic”^{*} and filigree, and therefore involves the exclusion of elements standing in any violent contrast to the remainder. The result of the syncopations now in question is to secure a *vibrato*, the agitation of which is quite ample for a truthful expression.

3. Two intermediate motives occur before appearance of the second subject, the first of these being so characterised not by internal features but by its marking a temporary cessation of the motto-phrase which up to this point has been in continual evidence. The second is in reality a mere bridge-passage which

^{*} The expression is Riemann's.

Ex. 670. Op. 90, Allegro. First intermediate motive.



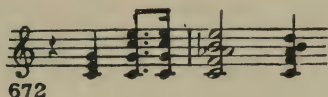
in our summary we have ventured to classify as a second motive on account of the extraordinary attention directed to it which we are sorry to have occasion to mention. The idea that a composer in happening to use a special melodic or harmonic progression acquires a monopoly of it for all time and that thereafter no one, under pain of being accused of plagiarism, dare approach it—no matter what may be the collocation—is one which it may suit some to foster because, on discovering passages bearing a note-resemblance to what has been previously written they secure a certain class of interest. That it should be countenanced by competent writers however is lamentable;

Ex. 671. Op. 90, Allegro. Second intermediate motive.



and especially in a case like that of the motive now in question where the circumstances of its introduction and its rhythm are alike so different from those of the passage which it is supposed to recall. There was, for example, a far better excuse for referring the opening of the finale of Op. 68 to Beethoven's ninth (albeit little enough), because after all a resemblance was traceable in the vocation of the rival motives. Here, however, there can be no question even of that. Yet the Venusberg chorus in "Tannhäuser" is supposed either to have been plagiarised, or as Riemann more charitably has it, quoted as a homage to Wagner, then recently deceased.

Ex. 672. Op. 90, Allegro. Reference to a Wagner motive.



Naht euch dem Strande.

4. The second intermediate motive is in A, this key having been reached by enharmonic modulation after the first motive. The second subject (in $\frac{9}{4}$ and also in A) gives occasion to mention the dominant C as not used for any of the subjects here but reserved as key of the next movement; as well as to draw attention to Brahms's indifference to the position of the bar-line, to which we have so often referred. This second theme is a melody of such placid character that, although the change to $\frac{9}{8}$ evidently corresponds with its inception and is therefore more suitable for a formal statement, its prevailing motive lends itself

Ex. 673. Op. 90, Allegro. Second subject.

very naturally to $\frac{6}{4}$ time, in which it occurs in the *Durchführung*, as from bar 79. The same applies to the third intermediate motive; which is more easily identified by being thus described, but which is really a second part of the second subject. It will be noticed that each of these cases provide a style of accompaniment falling under Dr. Riemann's description by the term "Gothic"; and of which the charm is often obscured on account of the precision and delicacy required in performance.

5. The third subject, as we prefer to call it on account of its giving rise to an auxiliary and therefore seeming to be entitled to the position, gives further occasion to the student to observe

Ex. 674. Op. 90, Allegro. Third intermediate motive.

the manner of scoring, as well as to note an affinity with the motto-phrase restricted to the three rising notes either of the oboe or 'cello part. This enables the melody of the former to

Ex. 675. Op. 90, Allegro. Third subject.

appear as an entirely new subject while still leaving the occasion open to return to the motto-phrase at will, and accounts for the auxiliary motive as mentioned, in which without alteration of contour the motto-intervals are faithfully reproduced. The whole figuration is then taken up by the wood-wind *en masse*;

Ex. 676. Op. 90, Allegro. Fourth intermediate motive.



the strings meanwhile reminding us of the first subject and thus leading to a bold close of the first section.

6. The clarinet form of the motto theme (Ex. 676) now furnishes material for the bass of the commencement of the *Durchführung* after which the working is for some time upon the second subject and its attendant motive. To this follows a new treatment of the motto-theme by horns and wood-wind to string syncopated accompaniment; the panting of which shortly subsides, leading us by means of a written out *rallentando* to a concluding intermezzo of eight bars, "*poco sostenuto*." The *Durchführung* is therefore not only comparatively short but its very fidelity to material provided during the first section diverts the interest in it to points of instrumentation. The "*poco sostenuto*" however is a new feature and constitutes an ingenious and effective method of return; opening with a *pp* reminder of the first subject

Ex. 677. Op. 90, Allegro. Conclusion of *poco sostenuto* leading to the return.



in unison and in E flat minor, speedily passing through C flat and A flat minor and finally arriving at the motto-theme to which it gives a new harmonisation. The return groups are fairly normal, but the Coda somewhat extended; especially if considered in relation to the spare dimensions of the Durchführung. It must be remembered however that the modulative character of the motto theme had already compelled the first section to assume much of the Durchführung character, and that

RHYTHMICAL TABLE.

Ex. 678. Op. 90, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Motto theme	2	2	2
	1st subject	12	2×6	14
	Int. motive	8	$2 \times 3 + 2$ (motto)	22
	„ „ „	8	$2 \times 2 + 4$ (motto)	30
	„ „ „ 2	5	$2 \times 2 + 1$	35
	2nd subject	8	2×4	43
	Int. motive 3	5	$2 \times 2 + 1$	48
	Motto theme	3	$2 + 1$	51
	3rd subject	9	$2 \times 4 + 1$	60
	Int. motive 4	12	2×6	72
Totals.		72		72
Durchführung	2da Volta	2	2	74
	Free on motto theme	4	2×2	78
	„ „ 2nd subject	13	$2 \times 6 + 1$	91
	„ „ 3rd Int. motive	11	$2 \times 5 + 1$	102
	Motto theme	11	$2 \times 5 + 1$	113
	Free on 1st subject	8	2×8	121
Totals.		49		121
Return	Motto theme	4	4	125
	1st subject	12	2×6	137
	Int. motive 1	8	$2 \times 3 + 2$ (motto)	145
	„ „ „ 2	5	$2 \times 2 + 1$	150
	2nd subject	4	2×2	154
	Int. motive 3	5	$2 \times 2 + 1$	159
	Motto theme	3	$2 + 1$	162
	3rd subject	9	$2 \times 4 + 1$	171
	Int. motive 4	13	$2 \times 6 + 1$	184
Totals.		63		184
Coda	Free on I	28	2×14	212
	„ „	6	2×3	218
	Motto theme	3	$2 + 1$	221
	1st subject	5	$2 \times 2 + 1$	226
Totals.		42		226

the return groups stand equally affected by the same cause. Hence the shortness of the *Durchführung* and the length of the Coda are both due to the latter being the first opportunity of so dwelling upon the parent key as to leave upon the listener a desirable impression of the movement's solidity. The full advantage taken of the Coda in this sense is shown not only by strict enforcement of the key of F but by comparative avoidance of the motto-theme, obviously as unsuited to the final purpose. It makes however one prominent appearance just before the close, this being naturally with the diminished seventh harmonisation of the A flat of this theme employed at the opening, as the only one available without unsettling the key.

7. Epitome.

(a) Subjects. See Ex. 668-671 and 673-676.

(b) Key, F major, changing to A five bars before entry of second subject (at second intermediate motive) and returning to F during the *Durchführung*, eleven bars before "un poco sostenuto" (at bar 103).

(c) Time, $\frac{6}{4}$; changing to $\frac{9}{4}$ for second subject (bar 36), returning to $\frac{6}{4}$ at bar 49 and so remaining until reappearance of the second subject in $\frac{9}{4}$ for the return groups. $\frac{6}{4}$ finally resumed at bar 160.

(d) Length, 226 bars or 296 with repeat of first section.

Ex. 679. Op. 90, Allegro. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
72	49	63	42
<div style="display: flex; justify-content: space-around;"> IIIIII </div> <div style="display: flex; justify-content: space-around;"> 351621 </div>		<div style="display: flex; justify-content: space-around;"> IIIIII </div> <div style="display: flex; justify-content: space-around;"> 291222 </div>	

II. ANDANTE.

8. This movement has been said to open with a reminiscence of the prayer from "Zampa," but this view takes note only of bar-subdivision to the neglect of rhythmic construction, in which respect the two melodies are entirely unlike. How one can be remindful of the other must therefore remain a mystery only to be solved by the reminiscence-hunters themselves. A glance

Ex 680. Op. 90, Andante Subject.



at the opening will suffice to confirm that the four-bar phrases are specially divided in this case, whereas those of the "Zampa" melody are not only strictly of two-bar length but follow on continuously. The dividing interlude moreover is so full of meaning that it immediately arrests attention as the symphony's motto theme. Here in short is a reminiscence really worthy of notice though it is often passed over. It seems hopeless therefore to expect that from this class of critic the mere spirit of the motto theme as appearing during the movement will have any chance of recognition. During the Coda especially the harmonies admit, as Dr. Riemann specially points out, of the motto theme being added at all sorts of places*; and, though it is a pity that such perfections should be lost upon the majority of listeners, we can only admire the master the more that with such knowledge he could still pursue his ideal with fortitude.

9. There is strictly speaking only one subject to this movement, the general construction being, though symmetrical, somewhat peculiar. The design however is made more clear by dividing the middle section into the two portions marked (a) and (b), as the material of the last then corresponds with that of the Coda. Then, again, although there are three intermediate motives as well as two important bridge passages, none of these attain to much development, in consequence of no less than 90 bars out of a total 134 being taken up by the subject itself, continually varied and subjected to new treatments. Even when retained intact, however, as at the return, the theme is completely transformed by new instrumentation, which, being of highly florid character, can only be considered as a variation. Alto-

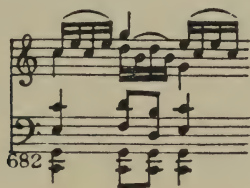
* Sie liesse sich an allen Ecken und Enden hinzufügen.

RHYTHMICAL TABLE.

Ex. 681. Op. 90, Andante.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
Statement	Theme }	8	2×4	8
	" }	6	2×3	14
	" }	9	$2 \times 4 + 1$	23
	Free on theme	9	$2 \times 4 + 1$	32
Totals.		32		32
Middle (a)	Bridge	8	2×4	40
	Int. motive 1	10	$(2 \times 2 + 1) 2$	50
	" " 2	6	2×3	56
Totals.		24		56
Middle (b)	Int. motive 3	6	3×2	62
	Free on theme	14	2×7	76
	" " "	8	2×4	84
Totals.		28		84
Return	Theme } Var.	8	2×4	92
	" }	6	2×3	98
	Free on theme	9	$2 \times 4 + 1$	107
Totals.		23		107
Coda	Bridge	8	2×4	115
	Int. motive 3	6	3×2	121
	Free on theme	13	$2 \times 6 + 1$	134
Totals.		27		134

Ex. 682. Op. 90, Andante. Figuration.



gether the movement therefore divides itself into five fairly equal portions as shown in the summary.

10. Even the first statement concludes with a variation of the kind mentioned, the figuration employed being similar to that used before and during the return groups. To this follows a bridge-passage the material of which may possibly have come

Ex. 683. Op. 90 Andante. First bridge passage.



from the alto part of the opening phrase. It leads to the first intermediate motive which upon entry has all the appearance of a main subject. Its use in the movement however is merely temporary; and, but for the fact of its melody being answered in the fourth by the oboe at four bars' distance, it might have been considered as one with the preceding bridge-passage.

Ex. 684. Op. 90, Andante First intermediate motive.



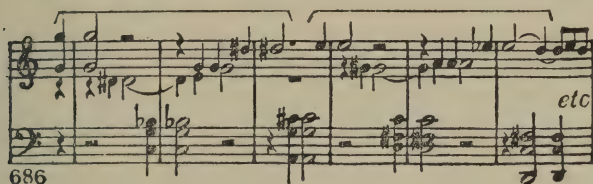
11. The next motive, in the dominant, is somewhat kindred to the theme and represents the first step in a very finely graduated return. It lasts for only six bars—sufficient however to indicate the purpose on hand—these being immediately followed

Ex. 685. Op. 90, Andante. Second intermediate motive.



by a motive which has attracted considerable attention on account of its use of the under-changing note, and which the composer himself seems to have had a fancy for if we may judge from the fact of his re-introducing it during the Coda. These under-changing-notes apparently cause the unsophisticated such wonder that admiration of this motive has been overdone. Certainly it is good, but by no means so good as, for example, the under-changing-note progressions in Tchaikovsky's "Pathetic" Symphony.* The use of these discords became, with Tchaikovsky, a mannerism, and we should not deny that this may have done something to cool our ardour for them in other cases.

Ex. 686. Op. 90, Andante. Third intermediate motive.



12. This motive is followed by a further step towards the return—by a motive in the same key as the second, but of which the subject matter more nearly resembles the theme. In it the triplet-quaver figuration approaches the coming semiquaver figuration in something like the same degree. With the return

Ex. 687. Op. 90, Andante. Figuration.



of the theme now close at hand we not only resume the semiquaver figuration but have a totally new instrumentation including a first appearance of the three trombones. This new

* See the present author's "Relation of Tchaikovsky to Art-Questions of the Day."

instrumentation is the distinguishing feature of the return, which is otherwise upon the same lines as the original statement. Not until the bridge-passage leading to repetition of the third motive does anything remarkable occur, the object then being a general

Ex. 688. Op. 90, Andante. Second bridge-passage.



slackening towards the Coda. There the placid character is resumed and figuration replaced by refinements of the harmony, by the aid of which a highly poetical conclusion is reached in *diminuendo*.

13. Epitome.

- (a) Subjects. See Ex. 680 (theme); Ex. 684-686 (motives).
- (b) Key, C major, no change.
- (c) Time, common; no change.
- (d) Length, 134 bars, no repeats.

Ex. 689. Op. 90, Andante. Outline.

STATEMENT	MIDDLE (A)	MIDDLE (B)	RETURN	CODA
32	24	28	23	27

III. POCO ALLEGRETTO.

14. This, even for a lyric movement, is of extremely simple design. Being in the dominant minor it seems like an offshoot of the preceding, though scarcely to the extent of Dr. Riemann's opinion of it as an independently worked out section of the second movement. It is essentially monophonic—the principal

theme being first given by the 'celli, then by first violins, and finally by wood-wind and horns, whilst the trio-subject is very plainly harmonised for wood with interludes by the entire body of strings. But although monophonic there is no lack of interest in the score, on account of the filigree accompaniment in the opening statement and return consisting principally of short arpeggio passages divided between the strings and thus collectively sustaining a triplet-semiquaver motion. To the agitato of this motion must be added the sensation caused by combining it with normal semiquavers—a very beautiful feature of instrumentation though one little appreciated.

Ex. 690. Op. 90, Allegretto. Opening bar of return, showing style of accompaniment (See also Ex. 697.)

690

pizz

15. After delivery by the 'celli for the first twelve bars the melody is taken up by the violins and continued for an equal time, during which a 'cello counter-melody entirely cancels any impression of this being a simple repeat. At the cadence the

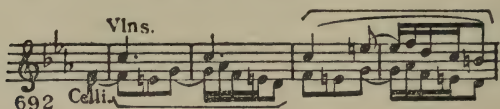
Ex. 691. Op. 90, Allegretto. Principal subject.

691

phrases overlap and the 'cello counter-melody continues independently as a second portion of the head-subject. It is however almost immediately joined by the violins, firstly in sixths and afterwards in a free working, but the fact of this melody

being largely composed of normal semiquavers causes that feature to disappear from the accompanying parts and to be replaced by quaver pulsations of the clarinets and bassoons. A

Ex. 692. Op. 90, Allegretto. Principal subject, second portion.



cadenza-like interlude now reintroduces the first portion of the subject, with which, more fully instrumented than before, the first section concludes.

16. A chord intervenes between the first section and trio, producing by its sudden appearance a startling effect. It is however simply the chord of the new key (A flat), with B natural as underchanging note for its third; and, whilst serving as indication of the style of what is to follow, it also reminds us, after our experience of the last movement, that Brahms was for the moment a little obsessed by the use of this means. The triomelody is harmonised for the wood-wind in quaver-pulsations, the semiquaver motion being preserved by a syncopated figure

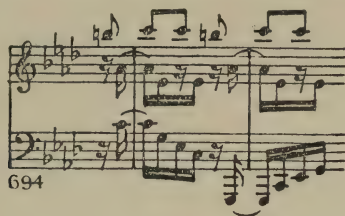
Ex. 693. Op. 90, Allegretto. Trio-subject.



for the 'celli during the first eight bars and by a distributed arpeggio semiquaver figure during the second. This brings us to the second part of the trio-subject—the only situation in the movement, with exception of its codetta, where the quaver-motion is allowed to remain undivided. This portion would

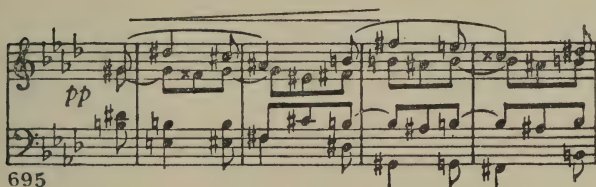
otherwise merge into the trio-subject, for it is in reality but a mere interlude. But the reposeful feeling it expresses is precisely what is wanted to take us back to the original theme, which

Ex. 694 Op. 90, Allegretto. Two styles of accompaniment preserving semiquaver motion.



it does by alternating with a few bars of trio-subject and supplementing a short bridge. This brings us to the end of the material of the movement; as that of the Coda, however interesting as a reminder,* cannot be counted as new. Altogether

Ex. 695 Op. 90, Allegretto. Trio-subject, second portion.



the movement though unpretentious is full of charm. In outline it is as nothing, in melody it scarcely aspires to be more than pleasing, even its harmonic progressions fail to go beyond an ordinary degree of interest—but in workmanship it is perfect.

17. Epitome.

(a) Subjects. See Ex. 691, 692, 693, 695.

(b) First section and return in C minor, Trio in A flat.

(c) Time, $\frac{3}{8}$, no change.

(d) Length, 163 bars, no repeats.

* It is an inversion of the subject of Ex. 677, and therefore a reminder of the first movement.

RHYTHMICAL TABLE.

Ex. 696. Op. 90, Poco Allegretto.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	I (a)*	53	12 2×6	12
	" "		11 $2 \times 6 - 1$	23
	" (b)		17 $2 \times 8 + 1$	40
	" (a)		13 $2 \times 6 + 1$	53
Trio	II (a)	45	16 2×8	69
	" (b)		9 $2 \times 4 + 1$	78
	" (a)		8 2×4	86
	" (b)		7 $2 \times 3 + 1$	93
	Bridge		5 $2 \times 2 + 1$	98
Return	I (a)	51	12 2×6	110
	" (a)		11 $2 \times 6 - 1$	121
	" (b)		17 $2 \times 8 + 1$	138
	" (a)		11 $2 \times 6 - 1$	149
Coda	Free	14	2×7	163
Totals.		163		163

Ex. 697. Op. 90, Poco Allegretto. Outline.

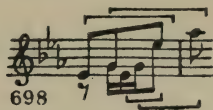
FIRST SECTION	TRIO	RETURN	CODA
53	45	51	14

IV. ALLEGRO (FINALE).

18. Our several allusions to the "Gothic" trait in Brahms's instrumentation are very far from exhausting the subject, but it is one which might easily become tedious to the reader if the attempt were made to introduce its detail in course of a review. The policy of forming orchestral parts into a texture, say, for example, like that of the accompaniment in Ex. 690, is one which affords many opportunities for subtle allusion to a governing theme; but whether these allusions have any effect, whether in

* (a) and (b) indicate first and second parts of the subject.

Ex. 698. Op. 90, Allegretto. Allusions to motto theme in texture of accompaniment.



fact it is worth the composer's while to go out of his way to secure them, whether they do really contribute to unity of the work in the sense of making instant appeal to the listener, whether the effort to secure them hampers the composer's fancy and leads to diminished attractiveness of the subjects he employs—and whether, finally, the orchestral players have any knowledge of or sympathy with this feature of their parts are all questions connected with the coldness of this symphony's present treatment. In this connection there is at all events one common error to be specially borne in mind. Those who dislike Brahms either in his orchestration, the nature of his subjects, or the style of their development, generally imagine themselves opposed to him on grounds of sensuous effect only. Their attitude is however rather the outcome of a disagreement as to æsthetic principle. If thematic affinities contribute to a work's perfection they must do so in equal case whether they are perceptible or not; and the same may be said of working to a governing theme, of the creation of orchestral texture, and so on. If these are really perfections, the composer must not bend to the intellectual level of those from whom he merely hopes to reap success, but aim independently of that as high as his powers enable him to venture. If they are merely futile aspirations it is of course right to reject them. But it is ridiculous to find fault with a composer for traits we do not understand. Brahms's life-work was better understood by his own immediate surrounding than by us, and by the time our knowledge reaches the proper level we may be sure that our appreciation of such a symphony as the present will be equal to theirs.

19. If we take the opening theme of the present movement we shall see at once how easy it is for the many transformations of it to escape the listener. No doubt, conviction is strong on the part of many that, therefore, such transformations are useless. But an equally strong conviction exists that variety in unity is promoted by the rhythmic and other divergencies which lead to this obscurity. It is not for us to take part in any controversy

Ex. 699. Op. 90, Finale. Some transformations of the opening subject (first motive).

(a) At opening

(b) As auxiliary during opening groups.

(c) Augmentation during Coda.

(d) Real first subject

(e) 699 During bridge passage to "sostenuto!"

as to this, further than to say that if Brahms is to be listened to at all it must be in the spirit of his work.

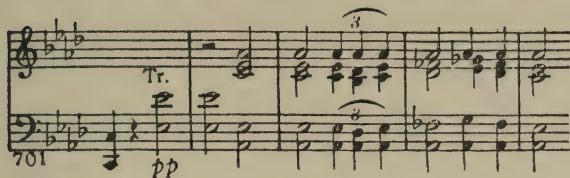
20. Even the form of a Brahms work, simple as it generally is, requires careful analysis; for want of which the opening bars of the present movement are generally described as its first subject. The opening however (a of Ex. 699) is a motive afterwards attached to the real first subject and one of which considerable independent use is made during the *Durchführung*; being immediately followed by another, indicative of the rhythm of the coming head-theme—the latter being followed by transformation (b) of Ex. 699. An introductory section was of course to be

Ex. 700. Op. 90, Finale. Second auxiliary motive.

700

expected on so important an occasion; and its elements, as we should also expect are principally a foreshadowing of the material of the *Durchführung*—the very simplicity of the next motive being a sufficient hint at its very different treatment in that department later on. The adroit *pp* of the trombones by

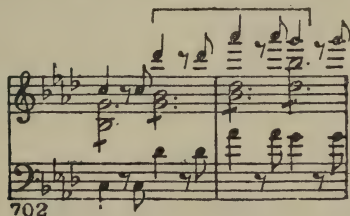
Ex. 701. Op. 90, Finale. Third auxiliary motive.



which the ground is prepared for a fine *crescendo* expansion into the real first subject is also destined to become an important rhythmical feature.

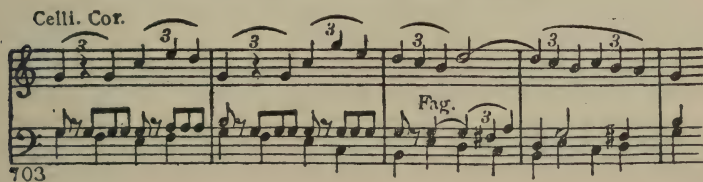
21. We now set out upon the real body of the movement, the first subject of which is transformation (d) of Ex. 699. Some further idea of the composer's design may be obtained from his utilising the interstices of this disjointed rhythm in order to allow of a recall of the motto-theme by the second violins. The same thing now happens as on former occasions—viz., that after

Ex. 702. Op. 90, Finale. First subject and motto theme combined.



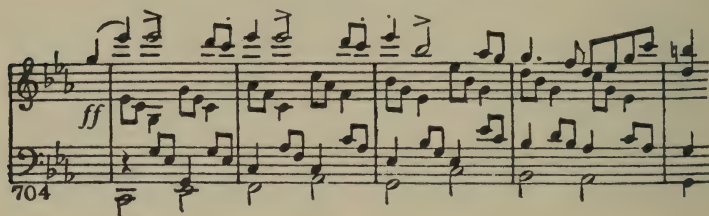
an "introduction-group" very little expansion is given to the themes during first section, so that the second subject is made to enter after merely sixteen bars and a bridge-passage of six. Without an introduction this would have been a rather undignified proceeding and one inconsistent with the breadth of dimension required. The fact that, even as it is, the quick appearance

Ex. 703. Op. 90, Finale. Second subject.



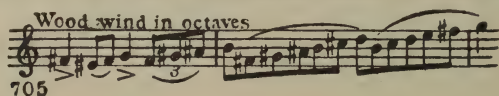
of second subject left something further to be desired seems to have struck the composer; if we may judge by the introduction of a third subject of considerable importance on account of the impetuous rhythms to which it leads, but of course rigidly excluded from the *Durchführung* now immediately to follow.

Ex. 704 Op. 90, Finale. Third subject.



22. The *Durchführung* is approached by a bridge-passage in which triplet-quaver bar-subdivision is for the first time used otherwise than for reiterations. It is the signal for a coming free use of such motion as string accompaniment to a new form of the third auxiliary motive, after which (with exception of due recurrence during the return-groups) this motion is no more employed. Relation of bar-subdivision to general design also appears in connection with semiquaver figurations; which appear

Ex. 705. Op. 90, Finale. Bridge-passage leading to *Durchführung*.



as string accompaniment of transformation (b, Ex. 699) during the opening group, but not again until the same passages have to lead to the "*poco sostenuto*" of the Coda, where their use is permanent. In view of the introduction-group and extensive Coda, the dimensions of the *Durchführung* are spare—its extraordinary declamation and excitement reminding us therefore of how these effects may be compressed.

23. The return-groups call for no special remark; whilst of the Coda three important features have already been mentioned, viz., transformations (c) and (e) of Ex. 699 and continuous use of semiquaver figuration for strings. Its further material consists of the third auxiliary motive and of an ostentatious delivery

of the motto-theme at the close, notwithstanding the cadence being in *diminuendo*; the "motto" being sometimes called therefore the Alpha and Omega of the work. Dr. Riemann's observation that without a knowledge of the full influence of this motto-theme upon the entire work there can be no proper appreciation of it explains why agreement as to the merit of this symphony is still delayed. This should not obscure the fact however that ample attraction remains to delight an ordinary listener. Brahms was no recluse and his science was of that cordial kind which is extremely apt to secure favour in the long run, difficulties notwithstanding.

24. Joachim tells of this finale reminding him of the story of Hero and Leander and of his association of the second subject with the youth Leander struggling through the waves.* Such imaginings must always depend for their appreciation upon the response they call forth in the fancy of individuals; and this, in the case of Brahms himself, seems to have been slight indeed seeing that there is no record of his even having replied to the enquiry whether the above version fell within his intention.†

25. Epitome.

(a) Subjects. See Ex. 699-704.

(b) Key, F minor—changing to F major at "un poco sostenuto" (bar 267).

(c) Time, allabreve, no change.

(d) Length, 309 bars, no repeats.

* Der kühne, brave Schwimmer, gehoben die Brust von den Wellen und der mächtigen Leidenschaft vors Auge, rüstig, heldenhaft ausholend, zum Ziel, zum Ziel, trotz der Elemente, die immer wieder austürmen. (Joachim Correspondence II, p. 197.)

† Ob das weit ab von Deinem eigenen Empfinden lag!? (Joachim Correspondence, II, p. 197.)

RHYTHMICAL TABLE.

Ex. 706. Op. 90, Finale. Introductory group, first section and Durchführung.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Introductory group	Motive 1	4	2×2	4
	„ 2	4	2×2	8
	„ 3	9	$2 \times 2 + 1. 2 \times 2$	17
	„ 4	12	2×6	29
Totals.		29		29
1st section	I	16	$2 \times 3. 2 \times 5$	45
	Bridge	6	2×3	51
	II	18	2×9	69
	Bridge	5	$2 \times 2 + 1$	74
	III	21	$2 \times 6. 2 \times 4 + 1$	95
	Motive 5	8	2×4	103
Totals.		74		103
Durchführung	Bridge	4	2×2	107
	(a) of Ex. 698	6	2×3	113
	Bridge	6	2×3	119
	(a) of Ex. 698	14	2×7	133
	Free	16	2×8	149
	3rd motive	22	2×11	171
Totals.		68		171

RHYTHMICAL TABLE.

Ex. 707. Op. 90, Finale. Return and Coda.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Return	I	16	$2 \times 3. 2 \times 5$	187
	Bridge	6	2×3	193
	II	18	2×9	211
	Bridge	5	$2 \times 2 + 1$	216
	III	21	$2 \times 6. 2 \times 4 + 1$	237
	motive 5	8	2×4	245
Totals.		74		245
Coda	Bridge	4	2×2	249
	(c) of Ex. 698	12	2×6	261
	(b) „	5	$2 \times 2 + 1$	266
	(c) „	14	2×7	280
	3rd motive	16	2×8	296
	Motto theme	13	$2 \times 6 + 1$	309
Totals.		64		309

OP. 90. THIRD SYMPHONY IN F.

145

Ex. 708. Op. 90, Finale Outline.

INTRODUCTORY GROUP	FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
29	74 I II III 22 23 29	68	74 I II III 22 23 29	64

OP. 98. FOURTH SYMPHONY IN E MINOR.

- I. ALLEGRO NON TROPPO.
- II. ANDANTE MODERATO.
- III. ALLEGRO GIOCOLO.
- IV. ALLEGRO ENERGETICO E PASSIONATO.

Published by N. Simrock in 1886.

Arranged by the Composer for Two Pianos (four hands).

Score: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, Double-bassoon, 4 Horns, 2 Trumpets, 3 Trombones, Drums, Triangle, Strings.

I. ALLEGRO NON TROPPO.

1. THERE has been much comment upon Brahms's choice of E minor for his Fourth Symphony, this key having been generally avoided by symphonists. Berlioz was especially severe upon it, declaring openly that it was *criard* and of vulgar tendency. Riemann also remarks upon its rarity as a symphony-key and can only recall J. Raff's No. 9, entitled "Im Sommer"—which by the way he evidently does not think much of—since Haydn's "Trauer" Symphony in 1772. Why there should be this prejudice against the key of E minor, especially having regard to its comfortable qualities for strings, is a mystery the explanation of which may perhaps lie in its peculiar suitability for elegy and therefore unsuitability to express the glorious aspirations of most symphonists. The idea of mourning adopted by Haydn is somewhat sustained by Brahms; for, although No. 4 could scarcely be called a "Trauer" symphony it is too melancholy ever to become popular in the broad sense, and bears every evidence of having been written in a mournful mood.

2. Brahms's use of passacaglia form for the finale of this symphony is well-known, but it is not so generally recognised that the same spirit runs through the entire work. The influence of Bach's passacaglia is perhaps not so evident in this first movement as it was in the third of Op. 16, but it is sufficiently so to prevent our having to wait for the finale with our references to passacaglia questions. Of this a reference to the first subject will at once convince the reader—reproduction of the leading characteristics of the Bach theme being unmistakeable.

Ex. 709. Op. 98, Allegro. First subject

It is only by the addition of auxiliary motives that this subject is made amenable to symphonic development at all—such development therefore bearing the character of something added and naturally enough taking a highly contrapuntal turn. One such motive was of course necessary before a return of the theme

Ex. 710. Op. 98, Allegro. First intermediate motive.

could be in any way justified, but the earliest opportunity for this is taken—the version then presented being to all intents a second passacaglia-setting. That even this should be preceded by a diminution of the opening rhythm is but one feature of the

Ex. 711. Op. 98. Diminution of opening rhythm.

many which show the composer's mood to have been hovering between passacaglia and symphony. His sympathy with both forms led apparently to the desire to combine them, just as many years before he had endeavoured to combine Passacaglia and Sonata for the Adagio of Op. 16. The attempt, though resulting in fine work, only proves that these forms can never be united and places the frank passacaglia-form of the finale of this symphony in the light of a *revanche* for certain traits of the first movement.

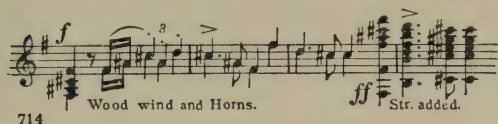
Ex. 712. Op. 98, Allegro. First subject (version on repeat).

3. The added motives are naturally of the character best calculated to secure freedom from domination of the opening theme, the legato and continuous character of the first motive appearing again in the second, and both producing the effect for which

Ex. 713. Op. 98, Allegro. Second intermediate motive.

they were apparently intended. But now a very curious feature appears in the form of a motive so opposed in character to that of the opening as to merit from Dr. Riemann the name of "Motiv des Widerspruchs," or "contradiction motive." The term is not only appropriate, but its meaning may be extended so as to embrace not only strife but contradiction of the passacaglia-spirit. Nothing could, in fact, be more opposed to the

Ex. 714. Op. 98, Allegro. Third intermediate motive.



opening theme than this martial strain, which at first sight appears prohibitive of all passacaglia reminder. But this only applies to its crude statement, the workings of the Durchführung showing the passacaglia-spirit to have been in this way merely disguised. It is impossible, for instance, to mistake the

Ex. 715. Op. 98. Third intermediate motive in Durchführung.

715

string-comment upon the brass version of this motive (bar 206), though even this is far from being the most salient instance of the passacaglia-spirit surviving the adoption of an antagonistic motive. Long before the above, for example, and before the statement of this motive can even be said to have been fully complete, the wood and strings had busily co-operated in recalling the passacaglia-figure. Moreover, the very importance

Ex. 716. Op. 98. Third motive joined to suggestions of first subject.

716 Wood (stacc) Str (pizz)

assigned to the third motive has also contributed indirectly to the display of the original theme, considering that in deference

to this importance the motive is twice stated, the two statements being separated by a fourth motive—a 'cello cantabile, afterwards repeated by the violins—and that the accompaniment to this cantabile breathes the same spirit. Such an accumulation

Ex. 717. Op. 98, Allegro. Fourth intermediate motive.

Wood Wind and Horns in C.

Celli and Horns in E.

Str.

717

of evidence makes it very regrettable that the whole movement should have failed to attract this kind of attention, especially in view of the greater popularity which the work might have enjoyed had its purport been more distinctly made known. We read in Hadow that "when this symphony was presented at Leipzig in 1886 the critics protested against it as wholly unintelligible," and that "when Reinecke repeated it at the beginning of the next year the audience trooped out after the third movement and left the finale to be played to empty benches." This could certainly not have happened had its thought-basis been understood, and it well illustrates the folly of venturing without previous study to pass any opinion upon a work of this kind. The result of such study is always to give a meaning to traits otherwise appearing insignificant; as, for example, the accompaniment to the second subject—a vivid reminiscence of the opening theme in dialogue for strings.

Ex. 718. Op. 98, Allegro. Second subject.

Wood & Horns

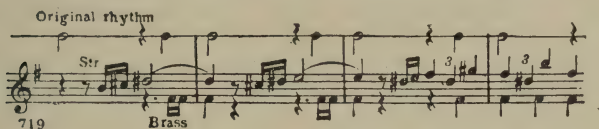
Str.

718

4. The third intermediate motive is of such importance in the movement that although twice stated in connection with the first

subject, it serves also as auxiliary to the second—and this besides figuring largely in the *Durchführung*. Its complete emancipation from the passacaglia strut would therefore have altered the whole character of the movement, but that the very trait which at first seems most hostile to this feature most effectively preserves it in development.

Ex. 719. Op. 98, Allegro. Third motive and original rhythm.



5. The fact of the same atmosphere pervading both opening movement and finale is, however, still further exemplified. At close of the first section we have no repeat. That in itself is not at all unusual. But it is practically unprecedented for the *Durchführung*, in spite of that, to begin with a full repetition of the opening theme—a passacaglia setting, in fact—before proceeding to business. And it is only when that business begins that we perceive the true inwardness of the first motive, the accompaniment of which by the wood-wind is equivalent to another passacaglia setting. In short, we might continue to

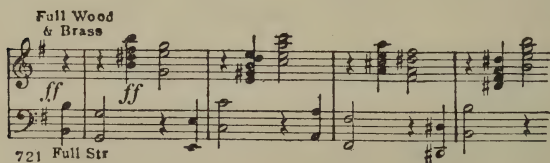
Ex. 720. Op. 98, Allegro. New setting of first motive.



almost any length were further proof necessary that this movement is a combination of passacaglia with symphonic form, and that the thought basis of such a combination governs the entire work—of which the finale in pure passacaglia is, therefore, the natural culmination. That finale proclaims the ultimate triumph of a mood after the contention represented by what we have described and is necessary to the work—not an innovation, as it is often described. That the reticence of the composer in matters of this kind is a disadvantage may be traced in the observations of critics. Thus Erb describes the Passacaglia as

an "entirely new idea for the closing movement." Bernard Vögel says that "the Passacaglia movement stands alone in symphonic literature." Antcliffe holds this symphony to be "the most difficult work to understand of any of Brahms's compositions." Felix Weingartner calls it "a long-sounding hollowness." Fuller-Maitland regards the finale as a revival of the passacaglia structure of old time, calling it "the master's boldest experiment"—and so on; the fact of the finale actually belonging to the symphony as a matter of right seeming to be completely overlooked. Yet the first movement is not only wedded to the passacaglia idea, as we have shown—it not only subjects its themes and motives to passacaglia treatment within the symphonic *cadre*, but it seems during its *coda* actually to prophesy, as it were, the ultimate triumph of its passacaglia element. No great effort of imagination is required to place this interpretation upon the pompous delivery of the original theme, which commences with bar 394, and with which this notice must conclude.

Ex. 721. Op. 98, Allegro. Coda-statement of first subject.



6. Epitome.

- (a) Subjects. See Ex. 709, 710, 712, 713, 714, 717 and 718.
- (b) Key, E minor, no recognised change.
- (c) Time, common, no change.
- (d) Length, 440 bars, no repeats.

RHYTHMICAL TABLE.

Ex. 722. Op. 98, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
First section.	1st subject	8	2×4	8
	Motive 1	10	2×5	18
	1st subject	8	2×4	26
	Motive 1	18	2×9	44
	„ 2	8	2×4	52
	„ 3	4	2×2	56
	„ 4	16	2×8	72
	„ 3	14	2×7	86
	Bridge	8	2×4	94
	2nd subject	15	$2 \times 7 + 1$	109
	Motive 3	9	$2 \times 4 + 1$	118
	„ „	18	2×9	136
	„ „	8	2×4	144
Totals.		144		144
Durchführung	1st subject	8	2×4	152
	Motive 1	4	2×2	156
	1st subject	8	2×4	164
	Motive 1	4	2×2	168
	1st subject	15	$2 \times 7 + 1$	183
	Motive 3	8	2×4	191
	1st subject	14	2×7	205
	Motive 3	8	2×4	213
	Free	13	$2 \times 6 + 1$	226
	Motive 1	16	2×8	242
	Bridge	12	2×6	254
Totals.		110		254
Return	1st subject	8	2×4	262
	Motive 1	10	2×5	272
	1st subject	8	2×4	280
	Motive 1	8	2×4	288
	„ 2	8	2×4	296
	„ 3	4	2×2	300
	„ 4	16	2×8	316
	„ 3	14	2×7	330
	Bridge	8	2×4	338
	2nd subject	15	$2 \times 7 + 1$	353
	Motive 3	9	$2 \times 4 + 1$	362
	„ „	14	2×7	376
	„ „	4	2×2	380
Totals.		126		380
Coda.	Bridge	13	$2 \times 6 + 1$	393
	1st subject	8	2×4	401
	Free	8	2×4	409
	„	31	$2 \times 15 + 1$	440
Totals.		60		440

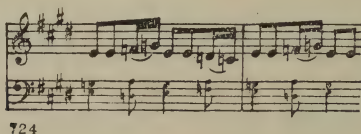
Ex. 723. Op. 98, Allegro. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
144	110	126	60
I 94		I 84	
II 50		II 42	

II. ANDANTE MODERATO.

7. The first point to grasp in studying this movement is its form. This consists of short introduction, two subjects—taken alternately but divided by intermezzi, and coda. The four-bar introduction has an appearance of being cast in the fourth Gregorian mode, but the student must form his own judgment as to whether the harmonies here added in small notes are really those which were in the composer's mind. The usual effect of

Ex. 724. Op. 98, Andante. Introduction.



724

these opening bars *in unison* for wood-wind and horns is to create an expectation of the key of C, the first subject in E coming as a surprise to those who do not know the movement.

Ex. 725. Op. 98, Andante. First subject

Clar (with 2nd Clar & Fag in 3 part harmony sustained)

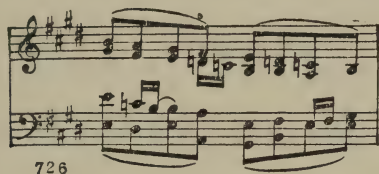
Str pizz

(a) (b)

725

Although the first subject is in E, its dominant and sub-dominant are both minor,* besides which the compass B to B (or fifth to fifth) gives the melody a plagal character. But the particular plagal scale which Brahms has used, not expressly falling into line with any recognised mode, must be examined inde-

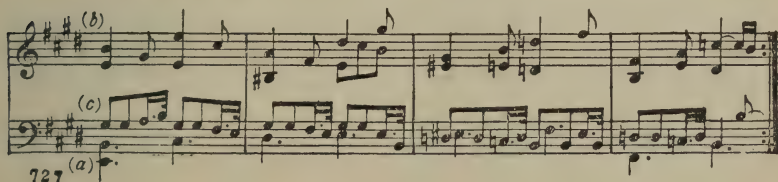
Ex. 726. Op. 98, Andante. Harmonised scale.



pendently, and we thus discover that it is from the use of two dissimilar tetrachords that Brahms has evolved his mysteriously melancholy effect.

8. The first subject affords further evidence of the passacaglia-mood, as may be at once perceived by its rhythm, and especially if we allow for a natural desire on the part of the composer to pursue his unity of purpose without at the same time laying bare the secret of his method. It is feasible to suppose this desire to have caused the ambiguous tonality of the opening bars and to be equally answerable for curiosities of harmonisation. But the presumption of a common origin for all these principal themes is most powerfully supported by their comparative readiness to combine. Thus within four simple bars of $\frac{6}{8}$, forming a perfectly coherent phrase, we are able to present the subjects (a) of the passacaglia-finale—(b) of the opening movement—and (c) of this andante as bass, treble and tenor respectively.

Ex. 727. Op. 98, Allegro, andante and finale subjects combined.



* See (a) and (b) of Ex. 725.

9. The strictness of such working helps to explain the careless freedom of the intermezzi, which on that account require no more than a passing notice at our hands. It might, however, be amusing to dwell upon the signs of relief to the composer which they contain—as, for example, at bar 30, where, like a bird suddenly uncaged after long captivity, he makes several unsuccessful attempts to fly away, but once fairly upon the wing becomes wild with delight. All this is not only natural but appertains to a kind of contrast which it is an object of the use of contrapuntal shackles to provide. The use of a second subject gives a milder form of this contrast, and may be said to amount to a restrained exercise of liberty—one in which we are not compelled to walk with the principal theme but are expected to conform to its decorum. This conformity is generally recon-

Ex. 728. Op. 98, Andante. Second subject.



ciled with liberty by the aid of florid counterpoint, and the second subject in this case is accordingly treated to a continuous flow of semiquavers from the second violins, which not only serves its immediate purpose but provides a nucleus of material for the next intermezzo. It also gives the incentive to a more elaborate instrumentation of the theme when next appearing and entirely justifies the wildness of the next intermezzo. The latter, of course, forms the climax of the movement. The clamour ceases quite suddenly, we are reintroduced to the second subject—this time in the key of the tonic and in eight real parts for strings—a short coda following in the spirit of the opening section.

10. Epitome.

(a) Subjects. See Ex. 725 and 728.

(b) Key, E major, no change.

(c) Time, $\frac{6}{8}$, no change.

(d) Length, 118 bars, no repeats.

RHYTHMICAL TABLE.

Ex. 729. Op. 98, Andante.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	4	2×2	4
	" "	25 {	$2 \times 4 + 2$	14
	" "		$2 \times 3 + 1$	21
	" "		2×4	29
	Intermezzo		$2 \times 5 + 1$	40
Middle	2nd subject	12	2×6	52
	Intermezzo	11	$2 \times 5 + 1$	63
Return	1st subject	10	$2 \times 4 + 2$	73
	Intermezzo	14	2×7	87
Coda	2nd subject	15	$2 \times 7 + 1$	102
	1st subject	16	2×8	118

Ex. 730. Op. 98, Andante Outline.

INTRO.	I	INTERMEZZO	II	INTERMEZZO	I	INTERMEZZO	II	CODA
4	25	11	12	11	10	14	15	16

III. ALLEGRO GIOCO SO.

11. This is the Scherzo of the symphony—a movement without a single humorous subject or motive, but which, in spite of that, has all the requisite sparkle. The feature is, however, that the sparkle does not, as in most cases, form the entire or even the principal interest. It can at most be said to contend on something like equal terms with the serious element; and, being not permitted to travel beyond what is congruous to the entire work, results in a somewhat Beethovenish style.

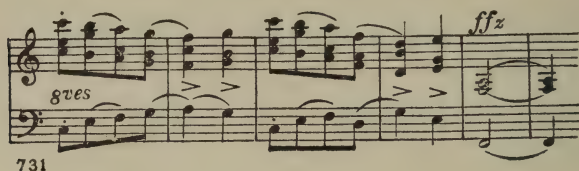
12. Another reason for the partly serious character of this movement is that it is cast in ordinary sonata form instead of having the mere lyric proportions assigned to the scherzo generally. This is of considerable influence, as delay in theme-return is a feature opposed to frivolity and accounts for genuinely humorous movements in sonata-form being extremely rare.

13. Although this movement is decidedly unconventional, it

provides no surprise for students already familiar with the first two movements. It is natural to them to foresee that its *tempo* and bar-subdivision will be new; and that, while its first subject will be boldly independent, the passacaglia-idea will be somehow sustained. For it must be remembered as important—that while Brahms is admittedly difficult his consistency is an immense help in the study of his works.

14. That consistency leads us also to expect that the first subject will be short and easily separable from its attendant

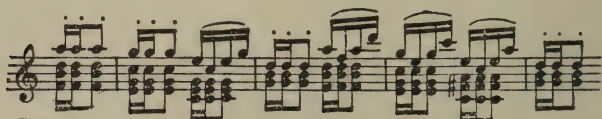
Ex. 731. Op. 98, *Giocoso*. First subject.



731

motives, as well as that these two motives will be easily separable from one another; for we have seen already that when Brahms sets out to be serious, he welds his material together, whilst in his gayer mood he rather prefers the angles to be seen. But there is one angle which he loves to rub down and obliterate completely—and that is the incoming of the principal theme for the return groups. Here, for instance, we have the return partly unrecognisable as a “*poco meno presto*,” placed in a foreign key and heavily disguised. Most amusing of all is that the first intermediate motive is then coldly passed by, though there has

Ex. 732. Op. 98, *Giocoso*. First intermediate motive.



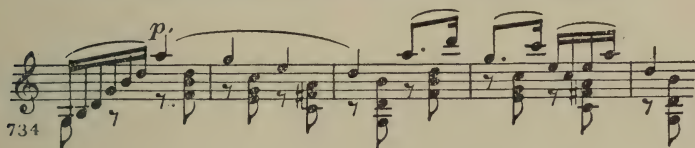
732

been a dallying with the first theme for eighteen bars—as compared with six bars at the commencement. This idea is humorous in itself; as it seems to indicate that, on account of the theme being so diluted, a larger dose is required to inoculate the listener. Then again the jump for the second motive (as it were, over the head of the first) is straight for the original full orches-

Ex. 733. Op. 98, *Giocoso*. Second intermediate motive.

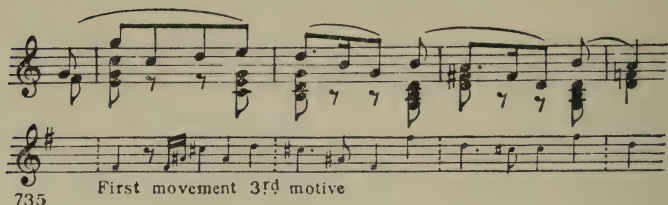
tration, whereas the free working upon the first subject had been quite subdued. It seems almost as if Brahms were taking the bandage from our eyes and saying, "Now you see where you are!"

15. The deliberation of this passing over of the first motive is shown by the express provision of two forms of this motive, the second being evidently intended as an alternative, providing in its accompaniment the means of referring to the passacaglia-rhythm. This is the first allusion to the real basis of what is

Ex. 734. Op. 98, *Giocoso*. Second form of first intermediate motive.

going on, and it shows the peculiar humour of this movement to consist of its being something added to it from without.

16. After this glimpse of the composer's intention we naturally seek to broaden our observation, and are not kept long waiting, for the second subject not only takes to itself the passacaglia-rhythm accompaniment as a matter of right, but is actually a transformation of the extremely important third intermediate motive of the first movement. Any student who may have been sceptical hitherto may easily settle his doubt by observing the two subjects in juxtaposition. Nay, more—he has

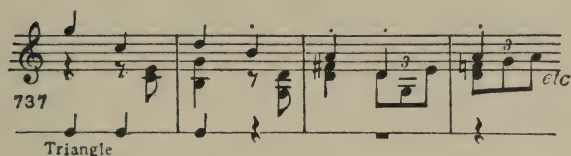
Ex. 735. Op. 98, *Gioco-o*. Second subject.

only to proceed to the second phrase of this subject in order to find in the accompaniment a quotation practically exact of the opening subject of the first movement. After this, we may surely assume the serious basis of this movement in spite of its being a "giocoso."

Ex. 736. Op. 98, *Giocoso*. Second subject combined with opening of first movement

17. Brahms's love of thus transforming themes has sometimes led to his being accused of a want of inspiration, but it is questionable whether to transform themes in his manner does not betoken a higher degree of inspiration than continually to seek the aid of fresh material. It is the same with this reproach as with that of undue profundity, for no composer is more simple for those who have gone through what we may call a Brahms-apprenticeship. Having, for example, in his second subject given us a particularly broad hint of the kinship of this movement with the remainder, what can be more natural than to transform this subject, and thus artistically diminish the force of the allusion before proceeding to what sounds like a repeat but is really the beginning of the *Durchführung*? The simplicity of this transformation (it consists of merely the accented notes) would sufficiently show the mood even if Brahms had not, to the astonishment of everyone, here frivolously confirmed his beat by the triangle.

Ex. 737. Op. 98, *Giocoso*. Second form of second subject.



18. What follows contains no more than may be gathered from the summary, except that the free working on first subject towards close of the *Durchführung* is of exceptional interest, though so dovetailed as to render partial quotation useless. During the return groups as they approach the Coda a new form of the second subject is introduced, the object of which does not appear, considering that it is entirely unnecessary to the long organ-point and drum-passage with which the Coda begins. The student may also observe that it disturbs the symmetry by causing the return groups to be that much in excess

Ex. 738. Op. 98, *Giocoso*. Third form of second subject.



of the first statement. The Coda, very finely developed, is a free though close working of the first subject.

19. Epitome.

(a) Subjects. See Ex. 731-738.

(b) Key, C major, no recognised change.

(c) Time, $\frac{2}{4}$, no change.

(d) Length, 357 bars, no repeats.

HANDBOOK TO BRAHMS (ORCHESTRAL).

RHYTHMICAL TABLE.

Ex. 739. Op. 98, Giocoso.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTEND- ING TO
1st section	1st subject	6	2 × 3	6
	Int. motive 1a	4	4	10
	" " 2	8	4 × 2	18
	" " 1b	16	4 × 4	34
	1st subject	6	2 × 3	40
	Int. motive 1a	11	3 + (4 × 2)	51
	2nd subject (a)	11	4 × 3 - 1	62
	" " (b)	18	4 × 4 + 2	80
	Bridge	8	4 × 2	88
Totals.		88		88
Durchführung	1st subject	19	2 × 9 + 1	107
	Int. motive 1a	9	5 + 4	116
	" " 1b	22	4 × 5 + 2	138
	Free on 1st subject	30	4 × 7 + 2	168
	" " "	12	2 × 6	180
Totals.		92		180
Return	Free on 1st subject	19	4 × 4 + 3	199
	Int. motive 2	8	4 × 2	207
	" " 1b	16	4 × 4	223
	1st subject	10	2 × 4 + 2	233
	Int. motive 1a	13	3 + (4 × 2) 2	246
	2nd subject (a)	11	2 × 4 + 3	257
	" " (c)	18	4 × 4 + 2	275
	Bridge	6	4 + 2	281
Totals.		101		281
Coda	Free on 1st subject	17	4 × 4 + 1	298
		12	4 × 3	310
		16	4 × 4	326
		11	4 + 3 + 4	337
		9	4 × 2 + 1	346
		11	4 × 3 - 1	357
Totals.		76		357

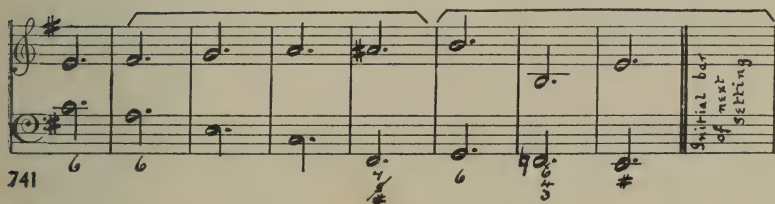
Ex. 740. Op. 98, Giocoso. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
88	92	101	76
<div style="display: flex; justify-content: space-around;"> I II </div> <div style="display: flex; justify-content: space-around;"> 51 37 </div>		<div style="display: flex; justify-content: space-around;"> I II </div> <div style="display: flex; justify-content: space-around;"> 66 35 </div>	

IV. ALLEGRO ENERGICO E PASSIONATO.

20. It has already been explained that this Passacaglia-finale is the natural culmination of the symphony and that however worthily the composer might have otherwise expressed himself in conclusion there is no form to crown this work, which could even rival in appropriateness the Passacaglia pure and simple. The tenor of the whole production makes it appear that, even if this movement were not first written, it was at least first thought out; the entire conception being that of a symphony the various movements of which, in their several ways converge upon the Passacaglia as the final representative of all. To say that the form is unusual—unheard of, in fact—with symphonists is correct but unsatisfactory. It is not the Passacaglia finale merely, but the *whole conception* of such a symphony which is new and daring: how daring we scarcely see for the ease with which it has been carried out.

Ex. 741. Op. 98, Finale. Passacaglia theme.

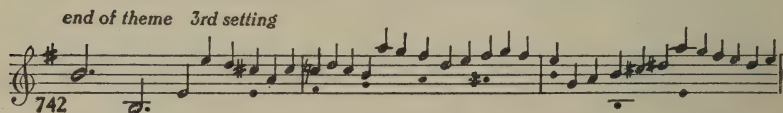


21. This finale is stupendous in spite of, or it may well be in consequence of, the extreme simplicity of its material. To expect to meet a mere iteration of the actual theme-notes, with varieties of figuration, would be to show that we have not understood the previous movements. Even to realise the theme as the expression of a mood, subject to many set changes in display of the composer's prowess, would be only to approach nearer to the actual fact. Both of these notions are true nevertheless. It is true that the figurations are endless and the varieties of contour such as to dazzle and baffle the listener—yet neither of these

traits embody the end in view. Brahms has not ticketed this movement a "Passacaglia" any more than he has indicated a similar basis for the others. He asks for no concession or indulgence on account of any self-imposed restriction of means. He does not insist that the listener shall even know anything about that restriction, which after all is of prime interest only to students.* His object has been to write a *finale*; and we, however much we may dwell upon its technical side, have to judge the movement in that sense.

22. The first thing to be observed is that the theme commences with a weak bar. The result of this is that future settings begin in the same way and that, therefore (unnecessary bar-lines being removed), we find the end of one setting and the beginning of another fused within one time-division. The second form of the theme is too elementary to show this, but

Ex. 742. Op. 98, Finale. Fusion of settings within the phrase.



the third does so effectually. The fusion is of course optional, as is also the degree to which it is utilised; the composer thus gaining the privilege of either completing his period with the setting or joining it to the following in the manner best suited to his purpose.

23. The next point is the choice of a theme consisting of:

- (a) Tetrachord-section of minor scale.
- (b) Repetition of dominant.
- (c) Chromatic bridge between these two elements.
- (d) Full-cadence bass,

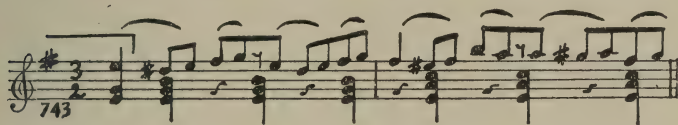
entailing special powers in respect of each item. These are mostly obvious, but a list of some of the points thus gained, ranged in corresponding order, may be useful to junior students.

- (a) Justification for all grade-work; carrying with it the facilities of grade-work for double counterpoint.
- (b) Identification of organ-point with the spirit of the theme.
- (c) Privilege of using the chromatic element at will; hence full freedom of transient modulation.
- (d) Point of departure for emotional expression.

* We have it on the authority of Dr. Riemann that it was some time before even professional critics discovered the basis of the movement.

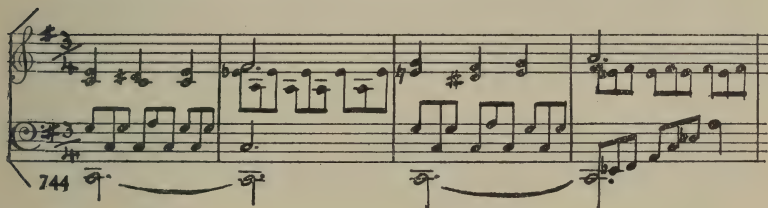
These advantages are so far-reaching that not even the richness of this movement can be said to have exhausted them, nor would it be desirable that any one movement should attempt to do so. That the first should have proved a perfect mine of resource goes without saying; but the fact of organ-point being adopted in various ways (as, for example, on E for the thirteenth setting

Ex. 743. Op. 98, Finale. Thirteenth Passacaglia-setting, E organ-point.



and on C for the twenty-seventh), shows the breadth of the composer's ideas—neither of these basses being the dominant organ-point suggested by the theme. The wealth of transient modu-

Ex. 744. Op. 98, Finale. Twenty-seventh Passacaglia-setting, C organ-point.



lation which we owe to the original A sharp entirely passes description, though it may easily be imagined: but the full cadence bass of the theme as the means of providing a point of departure for emotional expression both requires and admits of explanation.

24. The strength of the progression with which the theme concludes both assists the listener in identifying the close of each setting and gives him a periodical moment of repose. Interruption of the cadence to which he looks forward in that sense added to a special *agitato* treatment amounts to a double disturbance, therefore. This applies to the fusion of settings 9-10 (bars 72-3) and thence to every setting until incoming of $\frac{3}{2}$ time. But it is with the seventeenth setting, when, $\frac{3}{4}$ time being resumed, the theme appears in practically its original form and a new series is commenced, that the grade of emotion becomes

intense. The main source of this change is the fusion into one continuous movement of the greater part of the remaining settings, the emotional effect of which is considerably increased by opposing the expectation the theme had created. Hence it is also that the listener finds some difficulty in following the second series. His landmark being removed he is at the mercy of a wave of sound bearing absolutely no connection with the mere notes of the theme, but only with its spirit. These, however, are only main considerations, as the treatment of the subject in detail would lead to technics beyond the scope of this notice.

25. The following is a short synopsis of the settings:

No. 1, bar 1. Theme, full without strings (see Ex. 741).

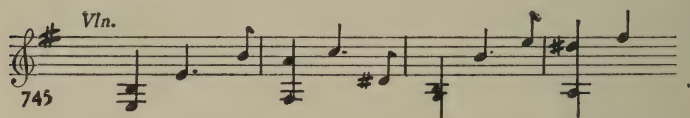
No. 2, bar 9. Capriccio setting, the feature being evolution of the theme from strings pizzicati on second beats.

No. 3, bar 17. Flowing variation for wood-wind accompaniment by lower strings (see Ex. 742).

No. 4, bar 25. Marcato variation in similar counterpoint but more fully instrumented.

No. 5, bar 33. For strings only, bass theme strengthened by bassoons.

Ex. 745. Op. 98, Finale. Fifth Passacaglia setting.*



No. 6, bar 41. Counter-progressions of wood-wind and strings, each fully harmonised.

Ex. 746. Op. 98, Finale. Sixth Passacaglia setting.*

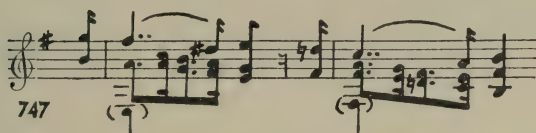


No. 7, bar 49. Similar treatment for strings with more subordinate parts for wood-wind and horns.

* The low notes are theme-equivalents.

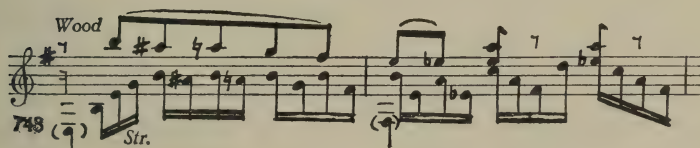
No. 8, bar 57. A martial rendering for string and wood.

Ex. 747. Op. 98, Finale. Eighth Passacaglia setting.*



No. 9, bar 65. Semiquaver motion for strings against chromatic progression for wood and horns.

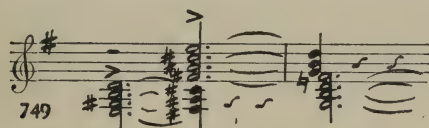
Ex. 748. Op. 98, Finale. Ninth Passacaglia setting.*



No. 10, bar 73. Similar treatment for strings and wood, but string motion increased to triplet semiquavers.

No. 11, bar 81. Alternating two-chord progressions of strings and wood.

Ex. 749. Op. 98, Finale. Eleventh Passacaglia setting.



No. 12, bar 89. Principally an elaboration of the last setting in triplet quavers for strings, wood and horns.

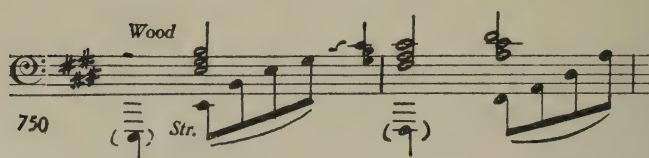
No. 13, bar 97. In $\frac{3}{2}$ time with equal note value. (See Ex. 743.)

No. 14, bar 105. Also in $\frac{3}{2}$, change to E major. Principally an elaboration of the last setting.

No. 15, bar 113. Also in $\frac{3}{2}$ and in E major. Saraband rhythm for wood and horns, with light string accompaniment.

* The low notes are theme-equivalents.

Ex. 750. Op. 98, Finale. Fifteenth Passacaglia setting.*



No. 16, bar 121. Principally an elaboration of the last setting.

No. 17, bar 129. Return to $\frac{3}{4}$ time and to E minor. A slight elaboration of the plain theme but with interrupted cadence (see par 24).

No. 18, bar 137. Expansion of the foregoing, strings in sustained tremolo, gradual *crescendo* and increase of the wind-score.

No. 19, bar 145. Expansion of the foregoing, strings in sustained tremolo, gradual *crescendo* and increase of the wind-score.

No. 20, bar 153. Strings and brass in quaver-motion dialogue with wood.

Ex. 751. Op. 98, Finale. Twentieth Passacaglia setting.*



No. 21, bar 161. Elaboration of the foregoing, in triplet quavers.

No. 22, bar 169. Rapid scale work principally for strings, with free harmonies causing the theme-notes to appear irregularly. Also, anticipation of the cadence, the time thus gained being occupied by bridge-passage to the next setting.

No. 23, bar 177. String triplet quavers against wood, normal quavers at half beats.

* The low notes are theme-equivalents.

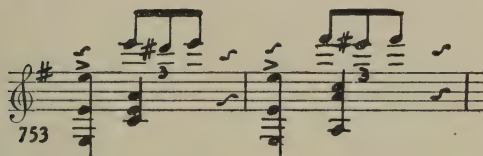
Ex. 752. Op. 98, Finale. Twenty-third Passacaglia setting.*



No. 24, bar 185. Elaboration of the foregoing.

No. 25, bar 193. Powerful reiteration of the tonic on strong beats by trumpets and horns (two bars only being reserved for cadence); second beats for strings, wood and trombone three-part harmony; third beats silent.

Ex. 753. Op. 98, Finale. Twenty-fifth Passacaglia setting.*



No. 26, bar 201. Return to the second setting, high degree of elaboration, full orchestration.

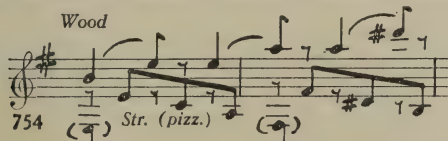
No. 27, bar 209. Principally organ-point on C (see Ex. 744).

No. 28, bar 217. Return to the style of the sixth setting. Lighter instrumentation.

No. 29, bar 225. Return to the style of the seventh setting, entirely new scoring.

No. 30, bar 233. Contrary motion of strings and wood.

Ex. 754. Op. 98, Finale. Thirtieth Passacaglia setting.*



No. 31, bar 241. Canon between upper and lower strings, based on string progression of last setting. This variation is extended by a bridge passage of four bars leading to Coda (più allegro).

* The low notes are equivalents.

26. Rhythmical summary is required only for the Coda, as the variations precisely equal the theme in extent. The 252 bars preceding the Coda are therefore thirty-one settings of eight bars each plus a bridge-passage of four bars. Though not usually so recognised, the fifty-nine bars of the Coda really comprise four additional settings—in somewhat deeper disguise, as may well be imagined. For instance, the composer

RHYTHMICAL TABLE.

Ex. 755. Op. 98, Finale, Coda (Piu Allegro).

MATERIAL	BARS	CONSISTING OF	EXTENDING TO
32nd setting	8	2×4	260
33rd „	12	$(2 \times 4) + 4$	272
34th „	16	$(4 \times 2) + (4 \times 2)$	288
35th „	16	4×4	304
Cadence	7	$4 \times 2 + 1$	311
Totale.	59		311

seems to have conferred the principal accent upon what had hitherto been the initial bar, thus producing a peculiarly strenuous effect. Whether he expected the performers to *accelerando* is not clear, but at all events he has encouraged (one might almost say provoked) them to do so by joining the settings so that they imperceptibly merge, by gradually extending their length, by adopting four instead of two-bar pulsations, and by throwing two styles into one variation (the thirty-fourth).

28. That this movement has a form independently of pas-sacaglia conditions is evident from its division into two series as well as by the return of special figurations. But enough has now been said to enable us in conclusion to engage the reader's sympathetic interest by reference to the performance of this symphony at a Vienna Philharmonic concert on March 7, 1897, four weeks before the composer's death. Brahms was then not only very ill but growing worse from day to day, and this being known his attendance on the occasion was a matter of more than ordinary concern. The work, as Florence May tell us:

had never been a favourite at Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day, however, a storm of applause broke out at the end of the first movement not to be quieted until the composer coming to the front of the "artists'" box in which he was seated, showed

himself to the audience. The demonstration was renewed after the second and third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with livid countenance, strange expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgement from the master; and Brahms and his Vienna had parted for ever.

28. Epitome.

(a) Subject. See Ex. 741.

(b) E minor, change to E major for bars 105 to 128 (settings 14 to 16).

(c) Time, $\frac{3}{4}$, change to $\frac{3}{2}$ for bars 97 to 128 (settings 13 to 16).

(d) Length, 311 bars, no repeats.

Ex 756. Op. 98, Finale. Outline.

SETTINGS	BRIDGE	CODA
248	4	59
31 at 8 bars each		4 settings (52 bars) cadence (7 bars)

OP. 99. SECOND VIOLONCELLO SONATA IN F.

(For Violoncello and Piano.)

- I. ALLEGRO VIVACE.
- II. ADAGIO AFFETUOSO.
- III. ALLEGRO PASSIONATO.
- IV. ALLEGRO MOLTO.

Published by N. Simrock in 1887.

I. ALLEGRO VIVACE.

PREVIOUS works of practically solo character are Op. 38, 77 and 78. This is therefore the fourth work to be treated under the short headings of subjects, rhythmical table, epitome and observations.

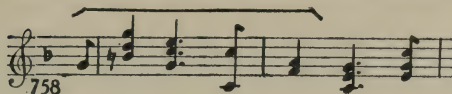
1. Subjects.

Ex. 757. Op. 99, Allegro vivace. First subject.

(Cello 8ve lower)

757

Ex. 758. Op. 99, Allegro vivace. Second subject.



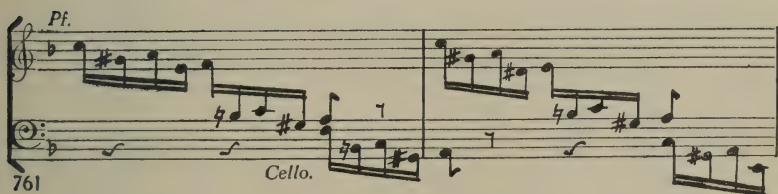
Ex. 759. Op. 99, Allegro vivace. First intermediate motive.



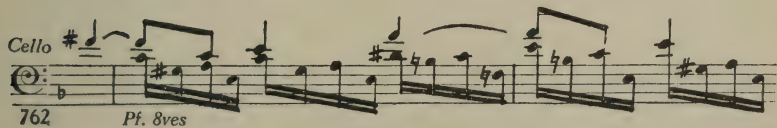
Ex. 760. Op. 99, Allegro vivace. Second intermediate motive.



Ex. 761. Op. 99, Allegro vivace. Third subject (opening).



Ex. 762. Op. 99, Allegro vivace. Third subject ('cello entry).



Ex. 763. Op. 99, Allegro vivace. Third intermediate motive (during Durchführung only).



2. Rhythmical table.

Ex. 764 Op. 99, Allegro vivace.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	8	2×4	8
	" "	8	2×4	16
	1st int. motive	5	$2 \times 2 + 1$	21
	Bridge	12	2×6	33
	2nd subject	6	2×3	39
	" "	8	$2 \times 3 + 2$	47
	3rd subject	12	2×6	59
	2nd int. motive	6	2×3	65
	" "	1	2da Volta	66
Totals.		66		66
Durchführung	Free on 1st subject	10	2×5	76
	3rd int. motive	6	2×3	82
	" " "	12	$2 \times 5 + 2$	94
	Free on 1st subject	13	$2 \times 6 + 1$	107
	" " "	5	$2 \times 2 + 1$	112
	" " "	6	2×3	118
	Bridge	10	2×5	128
Totals.		62		128
Return	1st subject	8	2×4	136
	" "	4	2×2	140
	1st int. motive	5	$2 \times 2 + 1$	145
	2nd subject	6	2×3	151
	" "	8	$2 \times 3 + 2$	159
	3rd subject	12	2×6	171
	2nd int. motive	7	$2 \times 3 + 1$	178
Totals.		50		178
Coda	1st subject	16	2×8	194
	2nd subject	9	$2 \times 4 + 1$	203
	Cadence	9	$2 \times 5 - 1$	212
Totals.		34		212

3. Epitome.

(a) Subjects. See Ex. 757-763.

(b) Key, F, changing to F sharp minor for first twenty-three bars of *Durchführung*, resuming original key at bar 90—38 bars before the return.(c) Time, $\frac{3}{4}$, without change, but much subdivision of the crotchet into six semiquaver groups.

(d) Length, 212 bars, or 276 with repeat of first section.

Ex. 765. Op. 99, Allegro vivace. Outline.

FIRST SECTION			DURCHFÜHRUNG	RETURN			CODA
66			62	50			34
I	II	III		I	II	III	
33	14	19		17	14	19	

4. Observations.

As in the case of other compositions of lesser calibre, it is difficult to restrict observations to the matter of a single movement. The following bears therefore partly upon the sonata as a whole, which, composed in 1886 at Thun, in Switzerland, and produced by Hausmann in November of that year, met at first with a strange reception on account of the unusual association of keys presented by its movements. The mere fact of such puerile criticism being possible shows that Brahms's "semitonic rise"* had not been properly appreciated; and, notwithstanding that the slow movement in F sharp had been foreshadowed by the *Durchführung* of the present movement being in F sharp minor, it was construed by certain wiseacres to constitute a "dangerous and radical innovation." Considering that Papa Haydn had, years before, done the same thing in one of his piano sonatas, the "innovation" was scarcely obvious; besides which Brahms himself had already, in Op. 34, made copious use of the same means, and without protest. The melancholy conclusion is unavoidable that such critics lacked information; their censures not being provoked by the semitonic rise on principle, but by the mere change of signature at a division. It is far more to the purpose to take Florence May's verdict upon the work; that it is:

* See Op. 34, pars. 7, 8 and 27, where this matter is fully explained.

one of the masterpieces of Brahms's later concise style. Each movement has its individuality; the first broad and energetic; the second touching; the third passionate; the fourth vivacious.

A blemish of the present movement is the incongruous and gloomy bridge joining first intermediate motive to second subject in the first section, which disturbs the symmetry of the divisions without adding anything of interest. But lack of obvious melody is far from being a reproach, as the distressful feeling expressed would have been inconsistent with mere tunelessness. Not only the subjects but the working is in keeping with this view; the semitonic rise for the *Durchführung* being specially meaningful. The introduction of a special intermediate motive for this section is also a feature.

II. ADAGIO AFFETUOSO.

1. Subjects.

Ex. 766. Op. 99, Adagio. First subject

Cello pizz.
766

f

arco

Ex. 767. Op. 99, Adagio. Intermediate motive.

Cello

p

767

Ex. 768. Op. 99, Adagio. Second subject (a).

768 L.H. 8ves

Cello

etc.

Ex. 769. Op. 99, Adagio. Second subject (b).

769

Cello

The second form of second subject takes the place of an auxiliary motive and is followed by bridge passage leading to the return.

2. Rhythmical table.

RHYTHMICAL TABLE.

Ex. 770. Op. 99, Adagio.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Statement	1st subject	19	11	11
	Motive		8	19
Middle	2nd subject (a)	24	8	27
	" " (b)		7	34
	Bridge		5	39
	"		4	43
Return	1st subject	19	12	55
	Motive		7	62
Coda	1st and 2nd subjects	9	5	67
	Cadence		4	71
Totals.		71		71

3. Epitome.

(a) Subjects. See Ex. 766-769.

(b) Key, F sharp, changing to F minor at bar 20 for second subject, and resuming the original key four bars before the return.

(c) Time, $\frac{2}{4}$, without change.

(d) Length, 71 bars, no repeats.

Ex. 771. Op. 99, Adagio Outline.

STATEMENT	MIDDLE	RETURN	CODA
19	24	19	9

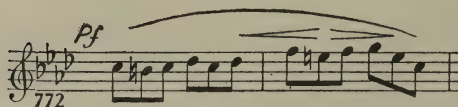
4. Observations.

Points in addition to what may be gathered from the foregoing are, firstly, that the piano part for the return is considerably more elaborate than for the opening statement, and, secondly, that the semitonic fall for the middle of this movement bears a relation to the semitonic rise for the Durchführung of the opening Allegro. It should also be noted that although F (minor and major respectively) is resumed for the two remaining movements, the F sharp tonality occurs in each section of the scherzo as well as in the finale; from all of which may be concluded that F sharp was by no means capriciously chosen for the adagio as some suppose. Surely for either approval or disapproval of effects derivable from the semitonic rise and fall to have any value they must be preceded by knowledge of the composer's design.

III. ALLEGRO PASSIONATO.

1. Subjects.

Ex. 772. Op. 99, Scherzo. First subject.



Ex. 773. Op. 99, Scherzo. First intermediate motive.

Cello 8^{ve} lower.

773

Ex. 774. Op. 99, Scherzo. Second motive.

Cello 8^{ve} lower

774

Ex. 775. Op. 99, Scherzo. Trio-subject.

Pf

Cello

775 *Pf* 8^{ves.}

Ex. 776. Op. 99, Scherzo. Third motive.

Cello

Pf

776

Ex. 777. Op. 99, Scherzo. Fourth motive.



The obvious character of all these materials is very striking for a work of such intensity. Moreover, the rhythm is equally plain in the broad sense (complications being confined to bar-subdivisions); so that the effect, which is that of pure scherzo, depends entirely on the working.

2. Rhythmical table.

Ex. 778. Op. 99, Scherzo.

PORTION	MATERIAL	BARS	CONSISTING OF	ING TO EXTEND-
1st section	1st subject	10	2×5	10
	Int. motive 1	14	2×7	24
	Bridge	8	2×4	32
	1st subject	4	2×2	36
	Int. motive 1	14	2×7	50
	Free on I	20	2×10	70
	Int. motive 1	10	2×5	80
	Bridge	4	2×2	84
	1st subject	10	2×5	94
	Int. motive 1	14	2×7	108
Trio	„ „ 2	17	$2 \times 8 + 1$ ◡	125
	Initial	3	$1 + 2$	128
	2nd subject	10	2×5	138
	Int. motive 3	6	2×3	144
	2nd subject	3	$2 \times 2 - 1$ ◡	147
	Int. motive 3	8	2×4	155
	„ „ 1	4	2×2	159
	„ „ 4	20	2×10	179
	2nd subject	10	2×5	189
	Int. motive 3	2	2	191
	Bridge to D.C.	4	2×2	195
Totals.		195		195

3. Epitome.

(a) Subjects. See Ex. 772-777.

(b) Key—first section, F minor; changing to E minor at

bar 50, resuming original key at bar 67. Trio section, F major; without recognised change.

(c) Time, $\frac{6}{8}$, without change.

(d) Length, 195 bars, or 383 bars with repeat of first and second parts of Trio section and D.C.

Ex. 779. Op. 99, Scherzo Outline.

FIRST SECTION	TRIO	D.C.
125	70	125
	[: 19 :] : 47 :] 4	

4. Observations.

The features of this movement are its perpetual quaver motion, its extreme freedom of transient modulation and its cross rhythms within the bar; all of which combine not only to produce a highly passionate expression but an effect the freshness of which is in marked contrast to the conventional subjects employed.

IV. ALLEGRO MOLTO (FINALE).

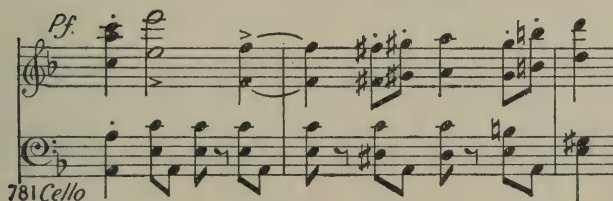
1. Subjects.

The first motive does not very faithfully sustain its character but falls into a free development; and the second depends greatly upon the varieties of harmony displayed by its accompaniment in triplet crotchet motion.

Ex. 780. Op. 99, Finale. Rondo subject.



Ex. 781. Op. 99, Finale. First intermediate motive.



Ex. 782. Op. 99, Finale. Second intermediate motive.

Cello

782

2. Rhythmical table.

Ex. 783. Op. 99, Finale.

SECTIONS	MATERIAL	BARS	CONSISTING OF	EXTEND- ING TO
First	Subject	44	22	22
	Int. motive 1		22	44
Second	Subject	40	12	56
	Int. motive 2		28	84
Third	Subject	44	7	91
	"		10	101
	Int. motive 1		27	128
Coda	Subject	16	2 x 8	144
Totals.		144		144

3. Epitome.

(a) See Ex. 780-782.

(b) Key, F major, changing to B flat minor for second intermediate motive, returning to the original key at eighth bar of next section (bar 92).

(c) Time, allabreve, no change.

(d) Length, 144 bars, no repeats.

Ex. 784. Op. 99, Finale. Outline.

SECTION 1	SECTION 2	SECTION 3	CODA
44	40	44*	16

4. Observations.

The geniality of this movement is entirely in keeping with the simplicity of form observable in the summary, but there are two features which protect it from being out of character with re-

* Re-entry of the subject in this case is another instance of the semitonic rise, being in G flat instead of F.

maining portions of the work.* One of these is the style of the intermediate motives—and especially of the second; the other being the semitonic rise adopted for incoming of the third section, and so frequently used throughout the various movements of the work as to tend very greatly to unity of the whole. The composer's meaning in returning to this device for the last section of his finale is too clear to be mistaken by any serious student.

* This observation is the more necessary, as even so competent a judge as Frau von Herzogenberg did not at first perceive any relationship between this and the other movements. "Ich hatte fast das Gefühl, als stäche er in der Stimmung allzusehr ab von dem grossen Stile der anderen Sätze" ("I had the feeling that the mood of this movement contrasted too violently with the grand style of the others"). See letter of December 2, 1886. Correspondence, Vol. II, p. 131.

OP. 100. SECOND VIOLIN SONATA IN A.

(For Violin and Piano.)

- I. ALLEGRO AMABILE.
- II. ANDANTE TRANQUILLO,
VIVACE, ANDANTE,
VIVACE DI PIU, ANDANTE, VIVACE.
- III. ALLEGRETTO GRAZIOSO (QUASI ANDANTE)

Published by N. Simrock in 1887.

I. ALLEGRO AMABILE.

THIS is the fifth work of the category set apart for concise treatment, following upon Op. 38, 77, 78 and 99. We therefore proceed at once with

I. Subjects.

Ex. 785. Op. 100, Allegro. First subject.

785

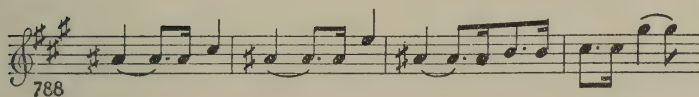
Ex. 786. Op. 100, Allegro. First intermediate motive.

786

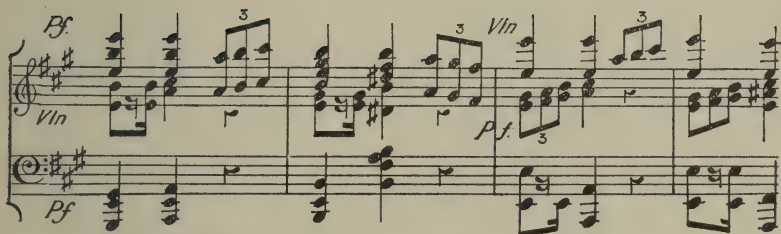
Ex. 787. Op. 100, Allegro. Second subject.



Ex. 788. Op. 100, Allegro. Second intermediate motive.



Ex. 789. Op. 100, Allegro. Third subject.



The last of these motives is classified as a third subject on account of its general importance in the movement, and especially during the *Durchführung*, where, *inter alia*, it is worked in canon on a G sharp pedal (bars 124 to 136), transformed into an elaborate *cantabile* (from bar 137) and combined with the first subject in diminution.

2. Rhythmical table.

Ex. 790. Op. 100, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	20	5 × 6	20
	Int. motive 1	8	4 × 2	38
	Bridge	12	4 × 3	50
	2nd subject	8	4 × 2	58
	Int. motive 2	8	4 × 2	66
	2nd subject	8	4 × 2	74
	Int. motive 2	4	4	78
	3rd subject	10	4 × 2 + 2	88
Totals.		88		88
Durchführung	1st subject	28	4 × 7	116
		7	3 × 2 + 1	123
		13	4 × 3 + 1	136
	3rd subject	9	4 × 2 + 1	145
		12	4 × 3	157
Totals.		69		157
Return	1st subject	14	5 × 2 + 4	171
	Int. motive 1	4	4	175
	Bridge	11	4 × 3 - 1	186
	2nd subject	8	4 × 2	194
	Int. motive 2	8	4 × 2	202
	2nd subject	8	4 × 2	210
	Int. motive 2	4	4	214
	3rd subject	4	4	218
Totals.		61		218
Coda	Free	24	4 × 6	242
	Int. motive 2	16	4 × 4	258
	1st subject	9	4 × 2 + 1	267
	Int. motive 1	8	4 × 2	275
	Cadence	5	4 + 1	280
Totals.		62		280

3. Epitome.

(a) Subjects. See 785-789.

(b) Key, A, no recognised change.

(c) Time, $\frac{3}{4}$, without change.

(d) Length, 280 bars, no repeats.

Ex. 791. Op. 100. Allegro. Outline.

FIRST SECTION			DURCHFÜHRUNG	RETURN			CODA
88			69	61			62
I	II	III	I	III	I	II	III
50	28	10	28	41	29	28	4

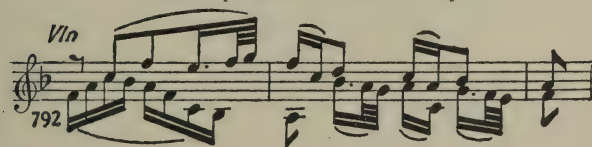
4. Observations.

The opening subject, though apparently in five-bar phrases, is really of duple character; each fifth bar being merely an echo of the fourth. This peculiarity has led to the head subject being strengthened by repetition in the first instance, and accounts for the smaller space occupied by it in the return groups. The important third subject is another feature of this moment and one which bears in a strong sense upon the question of form generally; because, by being shortly stated before close of the first section, it gives absolutely new material to the Durchführung without risk of incongruity. The power thus conferred upon the composer is exemplified by the scientific touches to which this subject gives rise and which were naturally foreseen before its introduction into the first section. The slur cast upon this fine movement by the supposed resemblance of its first subject to that of the Preislied in Wagner's "Meistersinger" is merely another instance of what has been already discussed in connection with Op. 68 and 90.

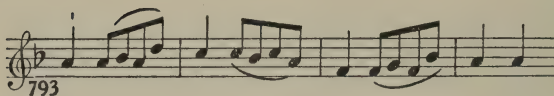
II. ANDANTE TRANQUILLO, VIVACE, ANDANTE, VIVACE DI PIÙ, ANDANTE AND VIVACE.

1. Subjects.

Ex. 792. Op. 100. First andante subject.



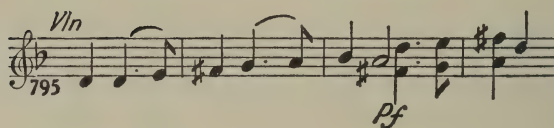
Ex. 793. Op. 100. First Vivace (a).



Ex. 794. Op. 100. First Vivace (b)



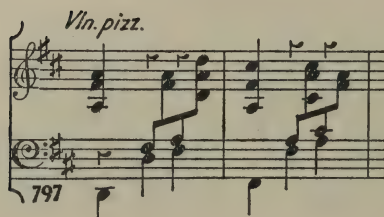
Ex. 795. Op. 100. First Vivace (c).



Ex. 796. Op. 100. Second Andante, Codetta.



Ex. 797. Op. 100. Second Vivace.



2. Rhythmical table.

Ex. 798. Op. 100, Andante tranquillo and Vivace.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Andante	Subject, Ex. 792	15	$2 \times 7 + 1$	15
Vivace	Subject (a) Ex. 793	15	$4 \times 4 - 1$	30
	" " "	6	$4 + 2$	36
	" (b) Ex. 794	19	$4 \times 5 - 1$	55
	" (c) Ex. 795	16	4×4	71
Andante	Subject, Ex. 792, in D Codetta, Ex. 796	13	$2 \times 6 + 1$	84
		9	$2 \times 4 + 1$	93
Vivace di più	Subject, Ex. 797	15	$4 \times 4 - 1$	108
	" (b) Ex. 794	6	$4 + 2$	114
	" " "	6	$4 + 2$	120
	Bridge	6	$4 + 2$	126
	Free on subject	7	$4 + 2 - 1$	133
	Subject (c) Ex. 795 and bridge }	16	4×4	149
Andante	Subject, Ex. 792	12	2×6	161
Vivace	Cadence	7	$4 \times 2 - 1$	168

3. Epitome.

(a) Subjects. See Ex. 792-797.

(b) Key, F, changing to D for second andante during seven bars only.

(c) Time for each Andante $\frac{2}{4}$, for each Vivace $\frac{3}{4}$.

(d) Length, 168 bars, no repeats.

Ex. 799. Op. 100, Andante and Vivace. Outline.

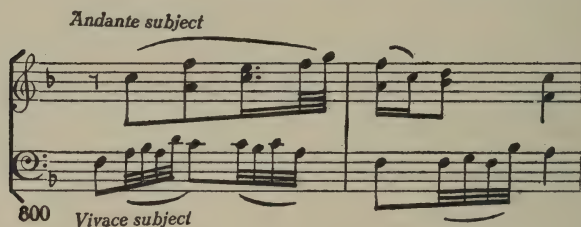
ANDANTE	VIVACE	ANDANTE	VIVACE	ANDANTE AND VIVACE
15	56	22	56	<u>12 and 7</u>

4. Observations.

This is another case of the fusion of two movements, and has much in common with the middle movement of Op. 88, to which the student should refer. The final vivace (being merely a cadence passage) appertains to the preceding andante, and therefore shows that section to be the time equal of the opening;

whilst the other two vivace movements being each of fifty-six bars, allow of the form being readily exhibited. This does not mean that such departures from ordinary course are to be commended, or even justified; but only that they are not necessarily of such an erratic nature as is generally supposed. That the *vivace di più* should be a transformation of the previous vivace material and that the andantes are all practically upon one subject count also for something in giving coherence to the movement; but what is of greater purport is that, in spite of the change of mood, there is a strong affinity between the slow and quick divisions, to demonstrate which in full would require much space, but the gist of which may be readily perceived from a

Ex. 800. Op. 100. Affinity of andante and vivace subjects.

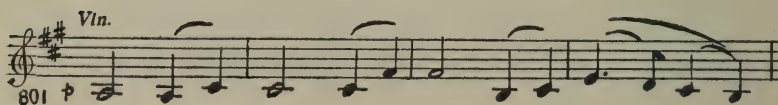


short example. Moreover, to admit this is to grant that the quick divisions are merely in diminution of foregoing material; and hence to cancel much that has been urged against the movement as one of piecemeal character. These matters are, however, not presented as conclusions, but merely for the student's own reflection; as the success of Brahms's experiment must be admitted to be quite an open question.

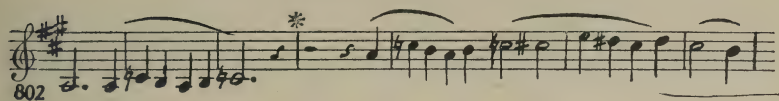
III. ALLEGRETTO GRAZIOSO (QUASI ANDANTE).

I. Subjects.

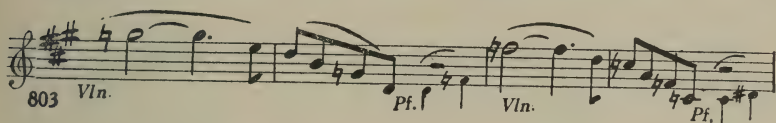
Ex. 801. Op. 100, Finale. Rondo-subject.



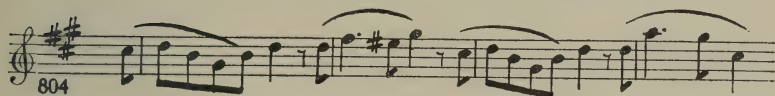
Ex. 802. Op. 100, Finale. First middle subject.



Ex. 803. Op. 100, Finale. Auxiliary motive of rondo-subject in second section.



Ex. 804. Op. 100, Finale. Second middle subject.



2. Rhythmical table.

Ex. 805. Op. 100, Finale.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Subject	15	$4 \times 3 - 1 + 4$	15
	Bridge	4	4	19
	Subject	12	4×3	31
	1st middle subject	17	$4 \times 4 + 1$	48
	Bridge	10	$4 \times 2 + 2$	58
2nd section	"	4	4	62
	Subject	15	$4 \times 3 - 1 + 4$	77
	Auxiliary motive	12	4×3	89
	2nd middle subject	25	$4 \times 6 + 1$	114
	Bridge	8	4×2	122
3rd section	1st middle subject	14	$4 \times 3 + 2$	136
	Subject	9	$4 \times 2 + 1$	145
	Coda	13	$4 \times 3 + 1$	158
Totals.		158		158

3. Epitome.

- (a) Subjects. See Ex. 801-804.
 (b) Key, A, without recognised change.
 (c) Time, allabreve, no change.
 (d) Length, 158 bars, no repeats.

* The interstice is filled by piano diminished 7th arpeggio.

Ex. 806. Op. 100, Finale. Outline.

FIRST SECTION	SECOND SECTION	THIRD SECTION
62	60	36

4. Observations.

The rhythm of this movement is in certain places somewhat indeterminate, as may be gathered from indications of overlappings and extensions in the summary. Other peculiarities are that the principal subject has an auxiliary motive in the second section, and that the third section approaches the theme through the first middle subject. These features apart, the form is regular and simple; but the subjects, though clear and attractive, are too dependent upon context and detail to be well conveyed by short examples. The first middle subject, for example, has a piano accompaniment of elaborate (mostly diminished seventh) arpeggios, which gives it a highly dramatic effect, and the auxiliary motive in second section is treated contrapuntally in a manner difficult to show without lengthy extracts. The same may be said of the second middle subject; which is furthermore of extreme importance, both on account of the full development given to it in the first instance, and as furnishing the principal Coda-material. As a whole this rondo is exceptional for a finale, on account of the slowness of the *tempo*. This has led some to observe that the term "amabile" applied to the opening movement is equally applicable to the whole work. "It would almost seem," says Fuller-Maitland, "that the combination of violin and piano suggested to Brahms a certain idyllic tenderness and gentle pathos such as are not frequent elsewhere in his works. These are at least the qualities which both violin Sonatas (Op. 78 and 100) have in common, and which distinguish them from all the rest of his chamber-music." A point of resemblance is also presented by the fact that as against the references to the "Regenlied" in Op. 78 we have here in the finale a quotation from "Auf dem Kirchhofe," Op. 105.

OP. 101. FOURTH PIANO TRIO IN C MINOR.

(*For Piano, Violin and Violoncello.*)

- I. ALLEGRO ENERGICO.
- II. PRESTO NON ASSAI.
- III. ANDANTE GRAZIOSO.
- IV. ALLEGRO MOLTO.

Published by N. Simrock in 1887.

PRELIMINARY.

1. As this is the work which Richard Pohl described in the "Musikalisches Wochenblatt" as not belonging to Brahms's best, it may interest the reader to note the following from a letter to the composer by Frau v. Herzogenberg, written when her husband was recovering from a serious illness.

Yesterday we were able for the first time to enliven him with a little music, so we played him your glorious and "over-everything-to-be-beloved" Trio, which greatly cheered him and for which he thanks you a thousand times.*

2. In the following year (1888) it was over this Trio that Brahms and Tchaikovsky made one another's acquaintance. Thus we read in the latter's "Diary"† that :

Going to Brodsky's (Leipzig) for the one o'clock dinner, I heard sounds of the piano, violin and 'cello. They were rehearsing for the next day's performance of Brahms's new Pianoforte Trio, Op. 101, and the composer himself was at the piano. Thus it chanced that I saw the famous German musician for the first time. . . . During the rehearsal I took the liberty of making some remarks as to the skill and execution of the relative tempo 2—3,‡ and these remarks were very good-naturedly received by the composer.

3. It is generally admitted that this is the shortest of all great modern chamber-music compositions for three or more instruments, being throughout terse and concise to a remarkable degree. Not that the technique of the mature works of Brahms, as of Beethoven, is ever anything else, however much actual time may be occupied : but "the particular material of this Trio happens

* Brahms had sent his friends a copy of the work.

† See "Tchaikovsky, his Life and Works," R. Newmarch. (London, W. Reeves.)

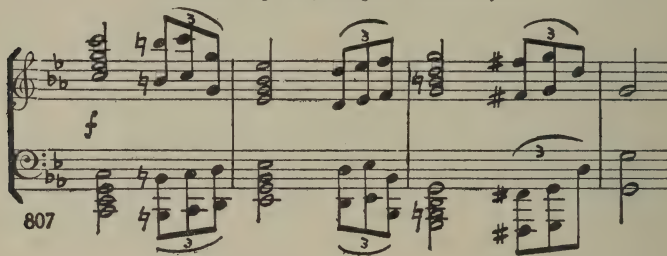
‡ In the andante.

to be capable of being treated on an extremely large scale at unusually short length—one of the rarest and most difficult of structural problems.”*

I. ALLEGRO ENERGICO.

4. This is one of those marvellous movements which we instinctively feel to be great from their very opening phrase. No foreknowledge is requisite to perceive in the first subject's obstinate reiteration of the dominant an indication of the importance of the composer's message. Compactness of the first

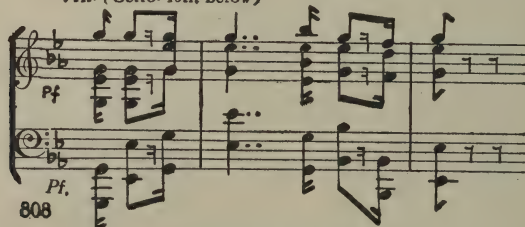
Ex. 807. Op. 101, Allegro. First subject.



statement is also a sign that he has too much to tell us to admit of dallying by the wayside. The terseness is remindful of the affinity between music and ordinary speech, by distinguishing between the outspeaker who addresses us for our benefit and the babbler who loves to hear himself talk. The composer is so determined to anchor us to the subject of his discourse that he

Ex. 808. Op. 101, Allegro. First intermediate motive.

Vln. (Cello. 10th below)



* From a Monday Popular Concert programme analysis.

is not content with the harmonic aspect of his dominant but continues to dwell upon it as a melodic feature in the first intermediate motive, the harmony of which he varies with such judicious restraint that the main theme remains as plainly felt as if still heard in actual notes.

5. With beautiful music of this description, as with eloquent discourse, the main points are abundantly clear even at a first hearing, but others of subsidiary nature exist in such abundance that we should need a superhuman prescience to perceive them all. It is a moot question whether such features are really lost to the ordinary listener, and nothing more surely decides our style of musicianship than to hold that even without being intellectually perceived they remain elements of beauty. In, for example, so simple a passage as the two bars leading to re-introduction of the first subject, we have an allusion to the

Ex. 809. Op. 101, Allegro. Bridge-passage foreshadowing third subject (essentials only).

The musical score for Example 809 is presented in two systems. The first system features a piano part (Pf.) and a string part (Str.) in C minor. The piano part begins with a melodic line marked 'Pf. 8ves' and a dynamic marking of 'Pf.'. The string part provides harmonic support, with a dynamic marking of 'Str. 8ves'. The second system continues the bridge-passage, showing the piano part (Pf.) and string part (Str.) in a more complex, modulating harmonic context. The piano part is marked 'Pf.' and the string part is marked 'Str.'. The score is labeled '809' at the bottom left.

coming third subject which it is quite impossible at a first hearing to appreciate intellectually. Yet when the third subject really appears we have a subconsciousness of having been prepared for its reception.

6. The boldness of the above modulation is no bar to the immediate appearance of the second motive in the dominant of the relative major, showing that the second principal subject is to be in the tonic of that key. We should also note how the

Ex. 810. Op. 101, Allegro. Second intermediate motive.

810

masculine expression is sustained by iteration and yet toned by graceful changes of harmony. Further development involving a syncopated expression, the composer, instead of following his usual custom of a bar extension of the phrase, adds to it only one beat (this accounting for bars 35 and 147 being in common time) by way of introducing the next subject. This is a method of expanding syncopation highly to be commended and not to be confounded with capricious extension of bar-value as introduced to no purpose by many modern composers. The second subject contrasts perfectly with the first; being its opposite as a *cantando* theme, yet akin to it by spaciousness and diatonic character. Contrast is further enhanced by rejection, during the

Ex. 811. Op. 101, Allegro. Second subject.

811

remainder of the first section, of the triplet division of the crotchet-beat which has hitherto prevailed. Accordingly the third motive, as the auxiliary attached to this subject, divides the beat into normal quavers and adorns its developing phrases by a piano accompaniment in semiquaver motion; never, however, losing sight of the theme from which it springs, the accompani-

ment of which it now elevates to the rank of melodic feature.* By this mild excitement we are well prepared for the placid

Ex. 812. Op. 101, Allegro. Third intermediate motive.

812

Pf. (Str. pizz. chords on 1st and 3rd beat)

third subject; which, but for the intermediate motive and its development, would have appeared dull. Now, on the contrary, it comes not only as a welcome repose but as a clear indication of the close of first section and incoming of the *Durchführung*. The cadence in relative major is allowed to be complete, with

Ex. 813. Op. 101, Allegro. Third subject.

813

Vln. Cello

exception of the final chord; instead of which the phrase is extended by one bar and we find ourselves again in C minor. Here we see how modern Brahms can be while still faithful to the classic model. He diverges only by a single chord and omission of the repeat, but the effect is as fresh as if he had invented something entirely new.

* For exemplification of these points the student is referred to the score, bars 58 to 72.

7. The character of the head subject creates a strong expecta-

RHYTHMICAL TABLE.

Ex. 814. Op. 101, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	11	$2 \times 5 + 1$	11
	Int. motive 1	10	2×5	21
	1st subject	4	2×2	25
	Int. motive 2	8	2×4	33
	Bridge	4	2×2	37
	2nd subject	91	2×8	53
	Int. motive 3	20	2×10	73
	3rd subject	7	$2 \times 3 + 1$	80
Totals.		80		80
Durchführung	Free on 1st subject	17	$2 \times 8 + 1$	97
		11	$2 \times 5 + 1$	108
		5	$2 \times 2 + 1$	113
	Int. motive 1	12	2×6	125
	Bridge	6	2×3	131
Totals.		51		131
Return	1st subject	8	2×4	139
	Int. motive 2	6	2×3	145
	Bridge	4	2×2	149
	2nd subject	16	2×8	165
	Int. motive 3	20	2×10	185
	3rd subject	7	$2 \times 3 + 1$	192
Totals.		61		192
Coda	Free	7	$2 \times 3 + 1$	199
	Int. motive 1	8	2×4	207
	1st subject	8	2×4	215
	Free on I	19	$2 \times 9 + 1$	234
Totals.		42		234

tion of its pompous re-entry at the return and the absence of this has caused considerable surprise. It may be urged that the habit of concealing the actual moment of return is sufficiently usual not to attract much attention; but, altogether to suppress the leading trait, and to follow this up by total omission of the first intermediate motive is a course only to be ascribed to some powerful motive which we cannot fathom. One reviewer* suggests that Brahms may have deemed the material in question to

* In Monday Popular Concert programme.

have been already sufficiently heard, but, as a matter of fact, the *Durchführung* is comparatively free from all reference to it. Its absence here certainly renders its Coda-appearance the more effective; and that, in default of a better explanation, may be set down as the reason for a feature somewhat unwelcome but one which in view of the noble consistency of the movement in every other respect it would be nothing less than ungrateful to magnify into a defect.

8. Epitome.

(a) Subjects. See Ex. 807, 808, and 810-813.

(b) Key, C minor, changing to C sharp minor during *Durchführung* (at bar 98), resuming original key shortly before the Return (bar 126); then changing to C major for return of second subject (bar 151) and finally resuming C minor for the Coda at bar 192.

(c) Time, $\frac{3}{4}$, with one bar of common time, three bars before entry of second subject, both in first section and return.

(d) Length, 234 bars, no repeats.

Ex. 815. Op. 101, Allegro. Outline.

FIRST SECTION			DURCHFÜHRUNG	RETURN			CODA
80			51	61			42
I	II	III		I	II	III	
37	36	7		18	36	7	

II. PRESTO NON ASSAI.

9. This is really the Scherzo of the work, and its mood, which has been likened to that of Beethoven's C minor Symphony, one of mystery throughout. The strings are muted, their parts lie low, and the rhythm is vacillating. There is a remarkably small amount of transient modulation and scarcely any variety of detail. Such as there is may be said to be exclusively provided by the piano part; which, for all that, makes no attempt to go beyond the commonplace. Effect comes from the department to which Brahms ever pinned his faith—from the actual meaning of the sentences, but the strange part of the business is that these do not seem formed from material likely to yield anything of interest. Here then is a poser for the student of composition: a

movement of which the worthiness is unquestioned, composed of subjects which he would probably have passed by. The first is a single four-bar phrase—one both blithe and sad, willing to gambol but not to swerve from its tonic, to which at every appearance it inevitably falls. The peculiar vocation of this short

Ex. 816. Op. 101, Presto. First subject.

Vln. (Cello 8ve lower)

816

theme is shown by its introducing the first auxiliary motive with four bars only; thus appearing to renounce its own importance, as against which it claims deference for its approach on nearly every occasion. This deference, which (as may be seen from the summary) is expressed by a one-bar extension of the previous phrase, seems to restore any loss of position occasioned by brevity of statement and to give to these four bars a sort of fateful effect. Deference is again shown by the eagerness of the reply which immediately follows this theme; this being always at the half-bar and parting in short phrases. After eight bars of the first intermediate motive (with one extra as stated for

Ex. 817. Op. 101, Presto. First intermediate motive.

Pf. (L. H. 8ve lower)

817 *Str.*

respect) the opening is repeated in G minor; only, however, to reappear in the tonic after another 8 + 1 of intermediate motive. Up to this point therefore there is no singularity of rhythm, apart from quite ordinary phrase-extension.

10. The Trio being in F minor, could not easily brighten matters in any case; but it suddenly renounces the quaver-motion (by recognising only minim pulsations which it gives out by the

piano in massive chords) and seems to adopt a sorrowfully defiant attitude by addressing us in three-bar phrases. This

Ex. 818. Op. 101, Presto. Trio-subject.



change of demeanour is capriciously marked off by the strings pizz. in a manner which seems to mock the dignity of the new subject. At all events, the idea of some such irritation is feasible, considering that for the intermediate motive which now follows, each instrument is given over to intense agitation; even the piano throwing over the dignity so recently and suddenly assumed—three-bar rhythm and all. This intervening trouble

Ex. 819. Op. 101, Presto. Second intermediate motive.



lasts for twenty bars, during which the 'cello deliberately mocks the violin by answering each two-bar phrase with its identical notes. A reconciliation seeming to ensue (as from the thirteenth bar), the dignified three-bar rhythm re-enters, is sustained for eighteen bars and followed by fourteen bars of mixed contents—concluding with a half-cadence from which to start the return.

11. The new groups do not differ materially from those of the first statement. The instrumentation is however much fuller and each part more demonstrative than on the first occasion; but that this is merely so much elaboration is shown by the first dimensions being accurately maintained. The Coda, on the other

hand, is entirely free; its allusions to previous material being too remote to excite much interest—except that attaching to the meaningful four bars of the first subject, to which of course the last word is given.

RHYTHMICAL TABLE.

Ex. 820. Op. 101, Presto.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st statement	1st subject	4	2×2	4
	Int. motive 1	9	$2 \times 4 + 1$	13
	1st subject	4	2×2	17
	Int. motive 1	9	$2 \times 4 + 1$	26
	1st subject	4	2×2	30
Trio	2nd subject	12	3×4	42
	Int. motive 2	20	2×10	62
	2nd subject	18	3×6	80
	Bridge	8	$3 \times 2 + 2$	88
	„	6	2×3	94
Return	1st subject	4	2×2	98
	Int. motive 1	9	$2 \times 4 + 1$	107
	1st subject	4	2×2	111
	Int. motive 1	9	$2 \times 4 + 1$	120
	1st subject	4	2×2	124
Coda	Free	8	2×4	132
		8	2×4	140
	1st subject	5	$2 \times 2 + 1$	145
Totals.		145		145

12. Epitome.

(a) Subjects. See Ex. 816-819.

(b) Key, C minor; Trio in F minor.

(c) Time, allabreve, without change.

(d) Length, 145 bars, no repeats.

Ex. 821. Op. 101, Presto. Outline.

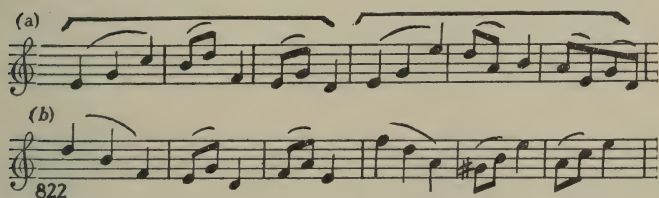
FIRST STATEMENT	TRIO	RETURN	CODA
30	64	30	21

III. ANDANTE GRAZIOSO.

13. The impossibility of appreciating a Brahms work at first hearing is again shown by the rhythm of this movement, which reveals certain features of the Presto as having been introductory. Here, as there, the bar-values are mixed; but in this case the mixture very nearly approaches a set *tempo* of either $\frac{7}{4}$ for the first section or $\frac{15}{8}$ for the Trio. There are some who cannot see the difference between $\frac{7}{4}$ and $\frac{3}{4}, \frac{9}{4}, \frac{2}{4}, \frac{2}{4}$ (or, respectively, between $\frac{15}{8}$ and $\frac{9}{8}, \frac{6}{8}$), the time, they say, amounting to the same in each case. The difference is that by adopting the smaller bar-values the composer can mix them as he pleases. Where he does not wish to mix them, he generally prefers the larger value, as Brahms has done in the song, "Mädchenlied" (Op. 85, No. 3); unless he has reason to apprehend a difficulty in dividing the bar—which seems to have been the case with the Hungarian Variations (Op. 21, No. 2), really in $\frac{7}{4}$ but subdivided into C, $\frac{3}{4}$. The first section of the present Andante is also in $\frac{7}{4}$, with very slight exception; and the probable reason for that *tempo* not being adopted is that such long bars would have been difficult to divide. All this, however, is mere question of notation, the material fact being the vacillating effect caused by some pulsations which go to form the phrase being longer than others.

14. The first subject is instrumented in continuous quavermotion, and for strings and piano alternately. The strings lead

Ex. 822. Op. 101, Andante. First subject.



with six bars, followed by the same arranged for piano alone. This completes the first half (a) of the theme; the second (b) being treated in the same way, but occupying twice fifteen bars—thus completing the forty-two of the first section. The A minor or Trio movement becomes quasi animato by dividing

the previous crotchet-pulsation into three; but, in addition to that, its rhythm is so unsettled that on two occasions four bars of independent $\frac{9}{8}$ intervene.* Quaver motion in accompanying

Ex. 823. Op. 101, Andante. Second subject.



parts is practically continuous, and the section subsides in diminuendo, having in its course engendered a phrase which afterwards serves as Coda (see Ex. 825).

15. For the return we have an entire change in distribution of the first half (a) of the subject. This, instead of being six bars for strings and piano respectively, is now one bar piano and two bars string, repeated; followed by one bar string and two bars piano, also repeated. No new feature is presented by the eight-bar Coda, and the whole has been justly described as the lightest and brightest, as well as the shortest, of all Brahms's slow movements. It also remains a precious instance of the use of composite time, in which, as Fuller-Maitland observes, "no one would suppose that anything unusual was going on," so suave and serene is the movement of the theme, and so broad and calm its flow.

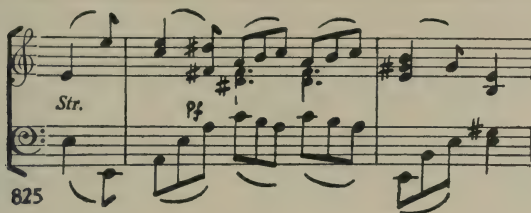
RHYTHMICAL TABLE.

Ex. 824. Op. 101, Andante.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st statement (3/4, 2/4)	1st subject (a)	6	3 × 2	6
	" " "	6	3 × 2	12
	1st subject (b)	15	3 × 5	27
	" " "	15	3 × 5	42
Middle (9/8, 6/8)	2nd subject	8	2 × 4	50
	Int. motive	8	2 × 4	58
	Bridge	4	2 × 2	62
	2nd subject	8	2 × 4	70
	Bridge	4	2 × 2	74
Return (3/4, 2/4)	1st subject (a)	6	3 × 2	80
	" " "	6	3 × 2	86
	1st subject (b)	15	3 × 5	101
Coda (9/8)	Int. motive	8	2 × 4	109
Totals.		109		109

* These are the two bridge passages indicated in the Table, Ex. 824.

Ex. 825. Op. 101, Andante. Intermediate motive serving as material for coda.



16. Epitome.

(a) Subjects. See Ex. 822, 823 and 825.

(b) Key, C major, with middle section in A minor.

(c) Time, composite, $\frac{3}{4}$, $\frac{2}{4}$ (in combinations of $\frac{3}{4}$, $\frac{2}{4}$, $\frac{2}{4}$) for first section. Exceptions are bars 22 to 27 and 37 to 42, which are combinations of $\frac{3}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{2}{4}$, $\frac{2}{4}$, $\frac{2}{4}$. The composite-time of middle section is $\frac{9}{8}$, $\frac{6}{8}$, that being also the combination for the phrase; except as to the two bridge passages (bars 59 to 62 and 71 to 74) which are in independent $\frac{9}{8}$ time.

(d) Length, 109 bars, no repeats.

Ex. 826. Op. 101, Andante. Outline.

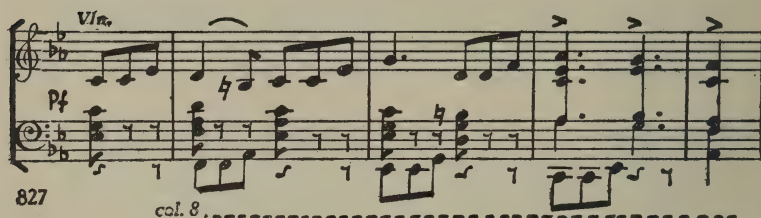
FIRST STATEMENT	MIDDLE	RETURN	CODA
42	32	27	8

IV. ALLEGRO MOLTO.

17. That the form of this movement is debateable seems evident from the want of agreement among critics as to the location of its subjects; the rhythmic resemblances of the latter being apt to create a doubt whether to classify new appearances as tributaries or as independent themes. These appearances of quasi-new material are moreover unavoidably numerous in a case like the present, which makes a feature of allowing one well-marked rhythmic trait to reappear with different surroundings. Thus

the three emphatic beats which characterise the first subject (but which figure therein as conclusion of the phrase) are frequently

Ex. 827. Op. 101, Finale. First subject.



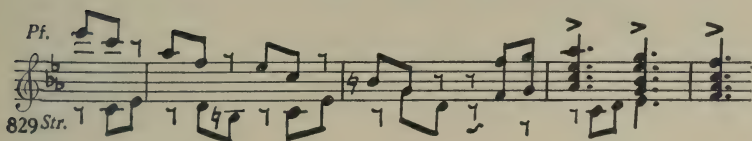
to be otherwise met, and naturally with the effect of causing the material into which they enter to seem as an offshoot of the theme in which they first appeared. In what is here ranked as the "first intermediate motive," for example, instead of concluding, they *begin* the phrase, thus totally changing its rhythmic expression; so that the embarrassment arises whether to consider this as new material or no. In view of the speciality of rhythmic interest which pervades the entire work and of the careful treatment accorded to such themes by the composer himself we have recognised them separately in the observations which follow.

Ex. 828. Op. 101, Finale. First intermediate motive.



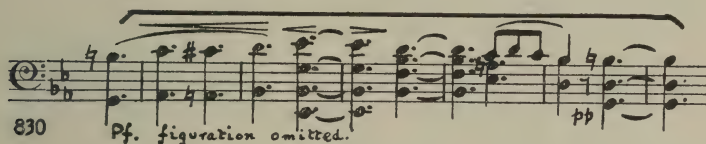
18. The next intermediate motive resembles the theme in respect of its emphatic ending, the figuration with which it opens being used in combination with a sostenuto phrase to begin the *Durchführung*. This makes it a separate motive, and the fact of its being preceded by an extension (bar 21) gives strong presumption that the composer so intended it. The duration of

Ex. 829. Op. 101, Finale. Second intermediate motive.



this motive entirely corresponds with that of No. 1 (being $4 \times 3 + 1$); but it is evident that the composer thought it less essential, from his omission of it at the return. The extension with which it concludes now serves to introduce the second subject*—a theme distinguished from its surroundings not only by its sostenuto character but by being partly cast in six-bar phrases. These are not very distinguishable on account of their

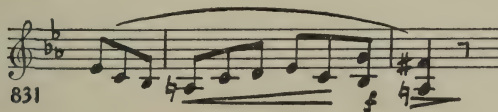
Ex. 830. Op. 101, Finale. Second subject.



subdivision into 2×3 ; but the novelty of rhythm is perfectly clear to feeling whether understood or not.

19. This movement is literally full of rhythmical experiments—all made in such a way that we have only to study them in order to advance our intimacy with Brahms considerably. He does not here design to startle us, but, on the contrary, to vary his rhythm by natural steps. Thus, it is but a gentle stride from a six-bar phrase composed of twos to the two-bar phrases of the third intermediate motive. Furthermore, if these two-bar

Ex. 831. Op. 101, Finale. Third intermediate motive.

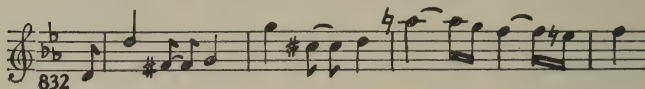


phrases take us back to the three emphatic notes of the principal theme, then it is but another gentle stride if (simply removing

* This second subject is sometimes called a "tributary" and the term "second subject" applied to our fourth motive. See par. 17.

the dots from the crotchets) we bring the whole three within the limits of a single bar. This is what now happens; and it shows that the fourth motive, which to some eyes no doubt presents a complication, is a natural transition from the preceding.

Ex. 832. Op. 101, Finale. Fourth intermediate motive.



20. Another feature of this movement is that motives which in analysis require to be dealt with separately are in the composition itself used in succession as one. The third and fourth motives appear twice in this way (bars 50-66), as do the second and sixth during the *Durchführung* (bars 85-99). But there is one, here called No. 5, which is used quite independently—first as Codetta to the first section (bars 66-84), and next as bridge from end of the return groups to Coda. The three motives, 3

Ex. 833. Op. 101, Finale. Fifth intermediate motive.

to 5, form a *meno allegro* section by themselves, which, on the first occasion, closes with entry of the *Durchführung*, *tempo primo*. On the second occasion, however, though changing to major for the Coda and presenting a new version of the first subject, we remain in *meno allegro* for some twenty bars, then regaining the *tempo primo* by a stringendo of sixteen. This re-

tention of *meno allegro* for opening of the Coda seems in description to be undesirable, but in fact the transition to major and new theme-version give it a superb effect.

21. The *Durchführung* opens, as stated, with the second and sixth motives twice in succession, after which it proceeds freely upon the basis of the head subject, until the return. The sostenuto character of the sixth motive did not at the outset premise

Ex. 834. Op. 101, Finale. Sixth intermediate motive.

a very glorious *Durchführung*, and it is not surprising to find this department somewhat shrunken in view of the variety of auxiliary motives.

22. The return is ushered in by reiteration of the three emphatic notes—now converted into a two-bar motive. This

Ex. 835. Op. 101, Finale. Seventh intermediate motive.

concludes our account of material, as the Coda contains no novelty in this line—its features being the change to major and the stringendo already mentioned; the latter, of course, being the signal for a general uprise leading to enthusiastic conclusion.

RHYTHMICAL TABLE.

Ex. 836. Op. 101, Finale.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	8	4 × 2	8
	Int. motive 1	13	4 × 3 + 1	21
	„ „ 2	13	4 × 3 + 1	34
	2nd subject	15	2 × 7 + 1	49
	Int. motive 3	4	2 × 2	53
	„ „ 4	4	2 × 2	57
	„ „ 3	4	2 × 2	61
	„ „ 4	4	2 × 2	65
	„ „ 5	19	2 × 9 + 1	84
	Totals.	84		84
Durchführung	Int. motives, 2, 6	15	(3 + 4) 2 + 1	99
	Free on I	13	4 × 3 + 1	112
	Int. motive 7	11	2 × 5 + 1	123
Totals.		39		123
Return	1st subject	8	4 × 2	131
	Int. motive 1	13	4 × 3 + 1	144
	2nd subject	15	2 × 7 + 1	159
	Int. motive 3	4	2 × 2	163
	„ „ 4	4	2 × 2	167
	„ „ 3	4	2 × 2	171
	„ „ 4	4	2 × 2	175
	„ „ 5	15	2 × 7 + 1	190
	Totals.	67		190
Coda	1st subject	22	4 × 5 + 2	212
	Int. motive 6	16	4 × 4	228
	Free	18	4 × 4 + 2	246
	1st subject	10	4 × 2 + 2	256
Totals.		66		256

Finally, mention should be made of the reminder of the Andante by combination of the second and sixth motives at commencement of the Durchführung, where they occupy three and four bars respectively—thus reproducing in *bars* what the Andante had given us in *beats*. To pass a verdict upon the movement would be superfluous; not merely because our view is

evident from the foregoing, but because for once all Brahms's critics are united in his praise.

23. Epitome.

(a) Subjects. See Ex. 827-835.

(b) Key, C minor, changing to E minor at bar 88, returning to C minor at bar 113, changing to C major at bar 191, and remaining in that key until conclusion.

(c) Time, $\frac{6}{8}$, without change.

(d) Length, 256 bars, no repeats.

Ex. 837. Op. 101, Finale. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
84	39	67	66
<div style="display: flex; justify-content: space-around;"> I II </div> <div style="display: flex; justify-content: space-around;"> 34 50* </div>		<div style="display: flex; justify-content: space-around;"> I II </div> <div style="display: flex; justify-content: space-around;"> 21 46* </div>	

* The proportion given to second subject is excessive only in appearance; on account of the variety of separate motives which succeed it.

OP. 102. DOUBLE CONCERTO IN A MINOR.

(For Violin and Violoncello, with Orchestral Accompaniment.)

I. ALLEGRO.

II. ANDANTE.

III. VIVACE NON TROPPO.

Published by N. Simrock in 1888.

Score : 2 Flutes, 2 Clarinets, 2 Oboes, 2 Bassoons, 4 Horns, 2 Trumpets,
Drums, Strings.

PRELIMINARY NOTE.

1. NEARLY thirty years had elapsed since Brahms's memorable performance of his first pianoforte concerto at the Leipzig Gewandhaus, during which time his contributions to the general stock of concertos had not been numerous. Between the extremes represented by his original venture, and this, his last concerto, there had been only the Violin Concerto, Op. 77, and No. 2, for piano, Op. 83, and in each the same symphonic stamp and essentiality of the orchestra. The extremely full effect which Brahms has here succeeded in drawing from his soli instruments must not be allowed to obscure this trait. To yield to the illusion that this is done for mere display purposes would be to lose the trend of the composition itself.

2. As Witte tells us in his analysis, double concertos are not plentiful; and he enumerates the double and triple concertos of Bach, the double concerto for violin and viola, of Mozart, that for two violins of Spohr, and the triple concerto for piano, violin and violoncello, of Beethoven. Brahms seems to be the only composer to try the present combination, in spite of its appearing, at first sight, to be the most natural and advisable.

3. Tchaïkovsky was present when this concerto was first performed at Leipzig, and he tells us that it made no impression upon him whatever, notwithstanding the superb execution of Joachim and Haussmann, who took the solo parts. It was for

those two great players that the concerto was written, and few are now the opportunities of hearing the work performed after their manner; yet for the student it will always provide enjoyment. Whether the cultivation of a concerto in which two solo instruments merely play, as towards the orchestra, the part of *primi inter pares*, as Witte describes it, will ever gain ground with players is extremely doubtful. As Fuller-Maitland says, this concerto "cannot be played by ordinary virtuosi, who fail to lift it from its obscurities as great artists do." When to that is added that the better the performance the more our interest is diverted from the players to the music, it will be seen that a certain heroism is required over and above the merely artistic qualification.

4. Double-stopping is in this concerto profusely employed, producing an effect sufficiently full to alternate with that of the orchestra on something like equal terms—and of course with a tremendous physical strain. The "fearful difficulties of this work," says Antcliffe, "together with its sombre character, prevent its general acceptance," whilst Florence May, in effect, describes its history as practically the "old story"; viz., that:

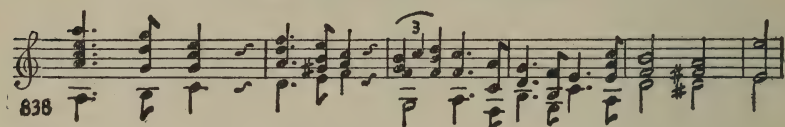
the solo parts do not stand out sufficiently from the orchestral accompaniment to give effective opportunity for the display of virtuosity, in the absence of which no performer appearing before a great public as the exponent of an unfamiliar work for an accompanied solo instrument has much chance of sustaining the lively interest of his audience.

I. ALLEGRO.

5. The first item in the design of this movement is, by way of introduction, to display the two solo instruments before the real business begins. The 'cello accordingly opens with twenty-one bars and is afterwards joined by the violin for twenty-six bars, of quasi-cadenza work; entirely unaccompanied, and, in spite of a high degree of elaboration, of the nature of recitative. The 'cello solo is introduced, and at its conclusion, separated from the duet, by four orchestral bars; and it is interesting, as illustrative of the composer's careful method, to note that he recognises the quasi-cadenza character of these show passages in his

orchestral opening; as this consists of the pith of his first subject *in the dominant*—that is to say, in the very mood which would naturally have been attained had this display occurred as a cadenza in the ordinary way. His first beat therefore gives token that this movement is to be one of no ordinary wealth and breadth; and when, at the fifty-seventh bar, as culminating the excitement caused by bravura passages of the solo instruments, the first Tutti appears with a pompous delivery of

Ex. 838. Op. 102, Allegro. First subject.



the first subject in full,* no listener can fail to be impressed in that sense.

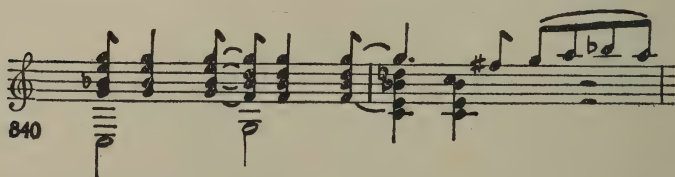
2. This opening Tutti proceeds quite regularly, the peculiar freedom of the movement not appearing until much later; when, instead of present intermediate motives reappearing, fresh ones are introduced. The first motive therefore does not play the important part to which we are accustomed; and, although eight

Ex. 839. Op. 102, Allegro. First intermediate motive.



such motives are here quoted, there are only three of them which

Ex. 840. Op. 102, Allegro. Second subject.

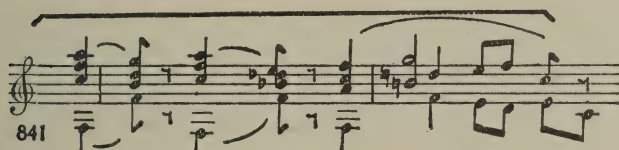


* The elaborate character of the entire work removes all possibility of giving adequate quotations. Examples therefore have to be accepted as consisting of bare essentials and as requiring to be assisted by full knowledge of the textual description.

occur a second time—these being Nos. 3, 4 and 5. It follows therefore that the grand interest as to construction centres round the three principal subjects, the second of which is never assisted by any auxiliary motive and never more than remotely approached by the solo instruments.

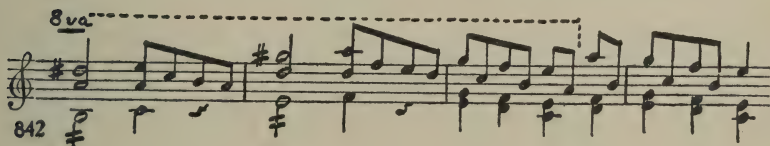
3. If we except a short orchestral interlude of ten bars at the return, there are three Tuttis; of which the first is considerably the longest and, unlike either of the others, comprises the whole of the three principal subjects. The second subject being, as stated, reserved for orchestra, has a powerful influence upon the unity of the movement; as, for instance, when it appears in pomp after the first and third “*solis*” displays, at bars 197 and 367 respectively. But the third subject supplies considerably more actual material, entering as it does freely into both *Soli* and *Tutti* work. There is, in fact, no section of the movement from

Ex. 841. Op. 102, Allegro. Third subject.



first to last without this subject, except the second *solis* section and Coda. The same, however, does not apply to its attendant motive; which, as explained in par. 2, is either absent or replaced by a different development when the subject reappears.

Ex. 842. Op. 102, Allegro. Second intermediate motive.



4. No patient student of the work need be in doubt as to why the second subject is reserved for orchestra, when by a mere glance at the summary he can see that this is the composer's way of creating a gap during the *solis* sections for the inlet, with-

out sacrifice of form, of whatsoever is desirable in the matter of display. This is therefore the explanation of the special motives 3 to 5, and also of why the fifth motive should serve as auxiliary to the third subject on each occasion of the latter's introduction by the soli instruments. It serves on both occasions

Ex. 843. Op. 102, Allegro. Third intermediate motive.



Ex. 844. Op. 102, Allegro. Fourth intermediate motive.

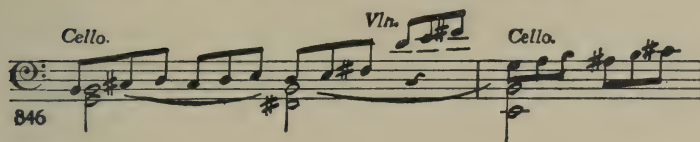


Ex. 845. Op. 102, Allegro. Fifth intermediate motive.

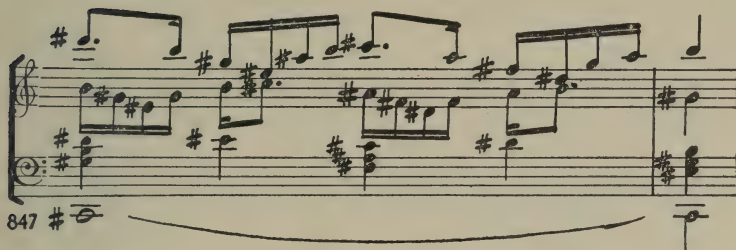


because it is a real auxiliary, whereas motives 3 and 4 fill the gap occasioned by absence of the second subject. Accordingly, when the same gap recurs in the third soli section, the composer naturally has the privilege of filling it with other motives—and he does so. Hence, after the first subject in the second soli section, we have the new motives 6 and 7, followed by an extraordinary chain of shakes for both instruments giving an effect of *quasi Cadenza* until the first subject is again reached. To complain of these motives being entirely new is to acknowledge the efficacy of the composer's plan of securing an entire freedom

Ex. 846. Op. 102 Allegro. Sixth intermediate motive.



Ex. 847. Op. 102, Allegro. Seventh intermediate motive.



for his *bravura* work without encroaching upon the main bearings of the movement.

5. It is instructive to note that motive No. 4—the only one which can be considered as even remotely connected with the main subjects—is the least successful. The connection, too, is extremely slight; for the motive but faintly resembles the figuration of a form of the first subject appearing at bars 143 and 313,

Ex. 848. Op. 102, Allegro. Figuration in accompaniment of first subject.



which it introduces moreover somewhat ungracefully. It does far better duty as an accompaniment to the third subject at bars 323 and 337—in fact, the only reason for supposing a connection with the first subject is that at bar 300 the composer, commencing with what we describe as eighth motive (really a new phase of the same figuration), takes this fourth motive in his course as a means of approach to it. Not even the general mag-

Ex. 849. Op. 102, Allegro. Eighth intermediate motive.



nificance of the movement can quite eradicate this weak effect, from which the conclusion appears safe that for works intended for display subsidiary material should be entirely free.

6. The slight basis upon which this stricture rests, however, is perhaps the best evidence which could be offered of the perfection of this movement; to which it is not in the power of words to do justice. We can only hope that the rhythmical summary aided by the examples given will so far quicken the reader's imagination as to enable him to form an intelligent conception of the general effect.

RHYTHMICAL TABLE.

Ex. 850. Op. 102, Allegro.

V. = violin. C. = 'cello.

PORTION	SOLI PARTS	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Introduction	Rest	First subject	56 {	4 2×2	4
	V.	Quasi Cadenza		21 Phrasing ad lib.	25
	Rest	Interlude		5 $1 + (2 \times 2)$	30
	V.C.	Quasi Cadenza		26 Phrasing ad lib.	56
1st tutti	Rest	First subject	55 {	10 2×5	66
	"	Int. motive 1		12 2×6	78
	"	Second Subject		11 $2 \times 5 + 1$	89
	"	Third subject		12 2×6	101
	"	Int. motive 2		10 2×5	111
1st Soli section	C.	First subject	85 {	4 2×2	115
	V.C.	" "		4 2×2	119
	"	Int. motive 3		12 2×6	131
	"	" " 4		11 $2 \times 5 + 1$	142
	"	First subject		10 2×5	152
	C.	Third subject		14 2×7	166
	V.C.	" "		5 $2 \times 2 + 1$	171
	"	Int. motive 5		25 $2 \times 12 + 1$	196
2nd Tutti	Rest	Second Subject	21 {	9 $2 \times 4 + 1$	205
	"	Third subject		12 2×6	217
2nd Soli section	V.C.	First subject	72 {	11 $2 \times 5 + 1$	228
	"	Int. motive 6		9 $2 \times 4 + 1$	237
	"	" " 7		4 2×2	241
	"	Quasi Cadenza		16 2×8	257
	"	First subject		12 2×6	269
	"	Free		16 2×8	285
	"	Bridge		4 2×2	289
Orchestral inter-lude	Rest	First subject	10	2×5	299
3rd Soli section Return	V.C.	Int. motive 8	67 {	5 $2 \times 2 + 1$	304
	"	" " 4		8 2×4	312
	"	First subject		10 2×5	322
	"	Third subject		14 2×7	336
	"	" "		5 $2 \times 2 + 1$	341
	"	Int. motive 5		25 $2 \times 12 + 1$	366
3rd Tutti	Rest	Second Subject	29 {	9 $2 \times 4 + 1$	375
	"	Third subject		12 2×6	389
	"	Free		8 2×4	395
Coda	V.C.	First subject	36 {	6 2×3	401
	"	Int. motive 3		14 2×7	415
	"	Free and cadence		16 2×8	431
Totals.			431		431

7. Epitome.

(a) Subjects. See Ex. 838-849.

(b) Key, A minor, changing to A major at bar 313 during third Soli section and returning to A minor at bar 388, during third Tutti.

(c) Time, common, without change.

(d) Length, 431 bars, no repeats.

Ex. 851. Op. 102, Allegro. Outline.

INTRO.	1ST TUTTI	1ST SOLI	2ND TUTTI	2ND SOLI	INTERLUDE	3RD SOLI	3RD TUTTI	CODA
56	55	85	21	72	10	67	29	36
free	I II III 22 11 22	I III 41 44	II III 9 12	I and free	I	I III 23 44	II III 9 20	I and free

II. ANDANTE.

8. This forms a welcome but singular contrast to the first movement—welcome because of its perfect lyric character but singular as presenting little or no concerto feature. Florence May calls it “a beautiful example of Brahms’s lyrical muse, but appealing less to technically prepared listeners”—an observation which evidently has the same two features in view. But although the appeal is slight to those merely interested in executive technique, it is considerable to those who desire to enlarge their acquaintance with the technics of rhythm. To manipulate strange numbers in such a way as not merely to appear natural but beautiful in the extreme, is a composer’s triumph; but we must remember that there is no medium in such cases, for whenever unconventional rhythms are taken in hand, the result is almost invariably either stilted and grotesque or full of new charm.

9. The prevailing phrase-length is two bars; as may be perceived from the first subject, which opens after a two-note horn call answered by the wood-wind. A side point is that this call

Ex. 852. Op. 102, Andante. First subject.

Vn. and Cello in 8ves.

Horns 852 Wood

and answer collectively give the first four notes of the subject, but that is of no influence upon the movement; and the melody itself is no more than interesting for the first eight bars, which conclude with dominant cadence. The second period, however, finishes with a three-bar phrase, having an effect not merely poetical but specially lyrical—as it were, a refrain—obtained by the simple process of repeating one of the bars. The next period cadences in the same way, and paves the way for the second

Ex. 853. Op. 102, Andante. First subject, cadence of second period.

Vln.
Cello

853

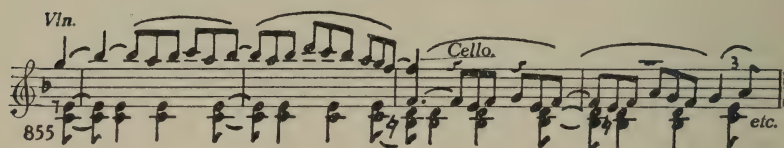
subject; which, strange to say, also begins in commonplace fashion and presents a special rhythmic interest in course of development. Herr Witte finds this new theme to “breathe idyllic rest and peace,” but whether idyllic or other the rest and peace amounts during the first eight bars to an inexpressible dullness, and it is only when the solo instruments enter with an intermediate motive that interest can be said to begin. The crotchet

Ex. 854. Op. 102, Andante. Second subject.

854 etc.

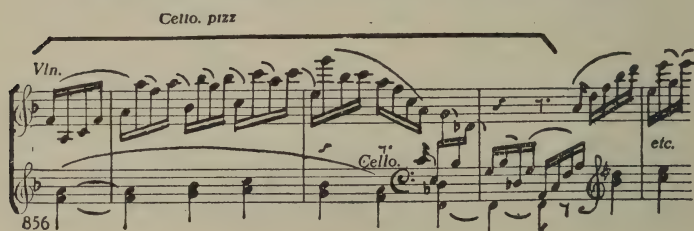
pulsations, hitherto plain, are now divided into triplet quavers; besides which the first period of this intermediate motive concludes with two *three-bar* phrases, the faint demarcation of

Ex. 855. Op. 102, Andante. Intermediate motive.



which we may be sure to have been intentional, in consideration of what follows. This is no other than the entire second subject with every phrase of two bars lengthened out into one of three, and with its eight-bar period therefore now transformed into one of twelve bars. It is not only that these extensions are so adroit in themselves, or even that the listener has been so craftily prepared for them, but that the elaboration (which now consists of semiquaver motion for the two solo instruments) is in arpeggio figures absolutely *requiring* these extra bars for their completion; so that the listener can do no less than accept the three-bar phrases without demur, although he has just heard the same subject in phrases of a bar less. After this, both the two-bar

Ex. 856. Op. 102, Andante. Second subject in three-bar phrases.



phrase and the original key are resumed; a few bars in crotchet pulsation after the manner of the plain second subject bringing us to a short cadenza-like passage for the two solo instruments unaccompanied. We thus arrive at the recapitulation, which gives us the first subject with a much freer infusion of three-bar phrases than occurred in the first instance; these being formed entirely from two-bar-phrase material, and by means the very

simplicity of which cajoles the listener into their acceptance. The intermediate motive is now combined with the second subject, the movement concluding with a Codetta reminiscent of the *solí* unaccompanied passage which introduced the return.

RHYTHMICAL TABLE.

Ex. 857. Op. 102, Andante.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Statement	Intro.	2	2	2
	First subject	8	2×4	10
	" "	9	$2 \times 4 + 1$	19
	" "	11	$2 \times 5 + 1$	30
Totals		30		30
Middle section	Second subject	8	2×4	38
	Int. motive	12	$(2 \times 3) + (3 \times 2)$	50
	Second subject	12	3×4	62
	Bridge	4	2×2	66
	Second subject	6	2×3	72
	Quasi cadenza	6	2×3	78
Totals		48		78
Return	First subject	4	2×2	82
	" "	6	3×2	88
	" "	11	$2 \times 5 + 1$	99
	Int. motive	8	2×4	107
	Bridge	4	2×2	111
Totals		33		111
Coda	Cadence	7	$2 \times 3 + 1$	7
Totals		7		118

10. Epitome.

(a) Subjects. See Ex. 852-856.

(b) Key, D major, changing to F for second subject (bar 31), resuming original key shortly before the return (bar 67).

(c) Time, $\frac{3}{4}$, without change.

(d) Length, 118 bars, no repeats.

Ex. 858. Op. 102, Andante. Outline.

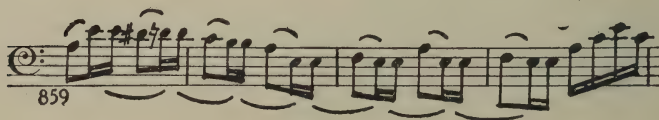
STATEMENT	MIDDLE SECTION	RETURN	CODA
30	48	33	7

III. VIVACE NON TROPPO.

11. This finale has all the characteristics of a rondo without its form, and is therefore a highly interesting example of construction. It has the usual sonata divisions; but the first section and Return and Coda not only begin but also end with first subject, in addition to both being divided in the middle by orchestral *tuttis* having the same theme, and therefore giving an aggregate effect of four rondo cycles. Then, again, it is difficult to regard the middle section as a *Durchführung*—for the reason that it takes no previous material in hand; but, on the contrary, provides three new and independent subjects treated lyrically. It is in fact a sort of “rondo within a rondo,” for its leading subject is not only repeated but called in again to wind up the section by an orchestral *tutti*. The material is here packed more closely than in the other divisions, so that although shorter than they, this section presents three subjects out of an entire five. All this is not only interesting as a question of form, but a guide to practical appreciation of the movement.

12. The 'cello is of remarkable importance throughout the concerto, and in this case states the first subject—the bowing of which, by the way, was a subject of discussion between Brahms and Joachim.* It is the only subject with an auxiliary motive

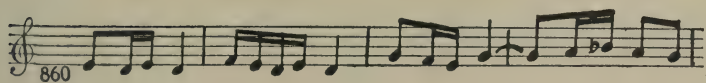
Ex. 859. Op. 102, Finale. First subject.



—even this being very closely allied to its theme and easily be considered as forming part of the statement. The simplicity of

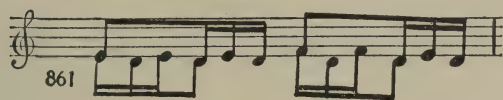
* See the Joachim Correspondence, Vol. II, p. 220. Brahms did not accept Joachim's suggestion in spite of being told that the player was hampered by the original bowing. In the example the Brahms bowing is given above and the Joachim bowing below the note-heads.

Ex. 860 Op. 102. Intermediate motive (a).



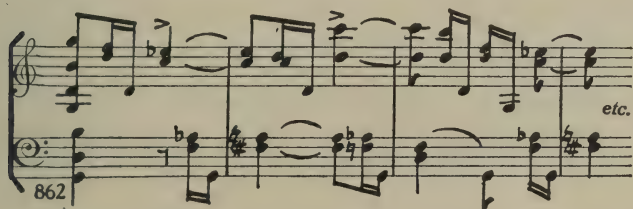
this material has naturally given the composer much scope for elaboration, the transformation produced by which often simulates new subject-matter. When, for example, this motive is given by the two solo instruments alternately in the continuous motion of triplet semiquavers, which leads to the first orchestral *tutti*, its spirit and motion have so far increased that it no longer appears the same. The *tutti* is followed by a long bridge-

Ex. 861. Op. 102 Finale. Intermediate motive (b).



passage based upon the first subject, in which the two solo instruments, playing without accompaniment, combine to reproduce the original rhythm, but with each quaver sustained upon a double-stop. The second subject which now follows is led by

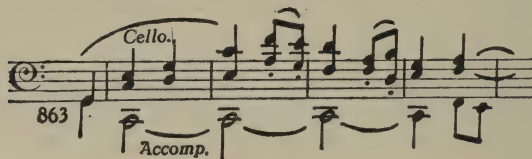
Ex. 862. Op. 102, Finale. Bridge-passage on first subject.



'cello with very light accompaniment; but although its double stoppings give an exceptional fullness and the counter-working with violin is ingenious, it cannot be said to yield more than the conventional cantabile contrast. To discuss this theme is to revert to the old story—that the interest in Brahms lies not in the material but in its handling. Here, for instance, we

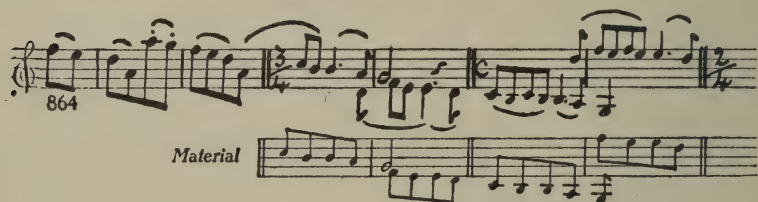
start with what may be fairly called the commonplace only to find the period rounded off in a manner giving it a decidedly

Ex. 863. Op. 102, Finale. Second subject.



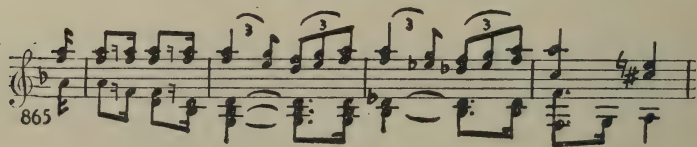
uncommonplace charm. This effect is produced by our old friend the "pause by delay of pulsation with continued motion," and is interesting not only in itself but as an example of Brahms's life-long consistency; for this means dates from his very first chamber work, Op. 8, in our account of which the reader will find it fully explained. After this, a repetition of first subject in a new form winds up the section.

Ex. 864. Op. 102, Finale. Pause by delay of pulsation with combined motion (bare essentials only).



13. The *Durchführung* (or middle section) opens with a martial theme—a refreshing new departure, no doubt, perhaps all the more refreshing for the heroic fashion in which it sets all idea of a conventional *Durchführung* at defiance. We seem like entering a new world, and feel a disappointment at the short

Ex. 865. Op. 102, Finale. Third subject.

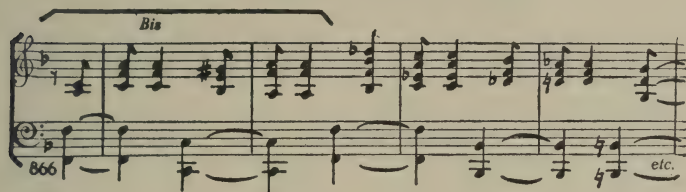


development given, even although after a bridge passage the

same subject recurs; for the repetition is brief, and, instead of rising, falls—this, moreover, to a half cadence.

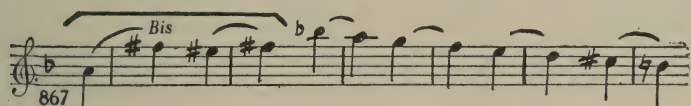
14. But, as usual, we are soon consoled, for a succession of interesting themes (or at all events of themes rendered interesting by elaboration) not only sustains attention but so gradually brings us nearer and nearer to the spirit of the opening that an experienced listener remains mindful of the unity of the movement in spite of all. Elaboration having an unfortunate ten-

Ex. 866. Op. 102, Finale. Fourth subject.



dency to run into space, we can give the reader no more than a glimpse of it, and for so doing select the remaining subject—the integral affinity of which with the opening will be at once ap-

Ex. 867. Op. 102, Finale. Fifth subject.



Ex. 868. Op. 102, Finale. Elaboration of fifth subject.



RHYTHMICAL TABLE.

Ex. 869. Op. 102, Finale

PORTION	SOLO PARTS	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
FIRST SECTION	'Cello	1st subject	10	2 × 5	10
	Violin	" "	10	2 × 5	20
	Violin and 'cello	Int. motive	12	2 × 6	32
	" "	" "	7	2 × 3 + 1	39
	Orchestra	1st subject	16	(2 × 5 + 1) (2 × 2 + 1)	55
	Violin and 'cello	" "	†9	2 × 4 + 1	64
	Orchestra	" "	†5	2 × 2 + 1	69
	Violin	2nd subject	8	2 × 4	77
	Violin and 'cello	" "	11	2 × 5 + 1	88†
	" "	Bridge (on I)	12	2 × 6	100
	" "	1st subject	*18	2 × 9	118
Totals			118		118
MIDDLE SECTION	Violin and 'cello	3rd subject	8	2 × 4	126
	" "	Bridge	9	2 × 4 + 1	135
	" "	3rd subject	13	2 × 6 + 1	148
	" "	4th subject	8	2 × 4	156
	" "	" "	8	2 × 4	164
	" " §	" "	16	2 × 8	180
	" "	5th subject	17	2 × 8 + 1	197
	Orchestra §	3rd subject	20	2 × 10	217
Totals			99		217
RETURN	'Cello	1st subject	10	2 × 5	227
	Violin	" "	10	2 × 5	237
	Violin and 'cello	Int. motive	12	2 × 6	249
	" "	" "	8	2 × 4	257
	Orchestra §	1st subject	16	2 × 8	273
	Violin and 'cello	2nd subject	8	2 × 4	281
	" "	" "	11	2 × 5 + 1	292†
	" "	Bridge	4	2 × 2	296
Totals			79		296
CODA	Violin and 'cello	Meno Allegro (on I)	27	2 × 13 + 1	323
		Tempo primo (on I)	17	2 × 8 + 1	340
Totals			44		340

* Corresponding to Meno Allegro of Coda.

† Omitted from return groups.

‡ The last four of these bars are those referred to in Ex. 864.

§ Alone or against very light parts.

parent. This theme, though plainly stated by the orchestra, is at once elaborated by the solo instruments; which assiduously continue in one strain until incoming of the *tutti*—subject 3 thus leading to the return.

15. The return presenting no new feature we pass to the “poco meno allegro” of the Coda. This is formed upon the first subject; it is of different elaboration from any of the preceding; and pursues a *diminuendo* course until the Tempo primo, when the listener is suddenly roused to face a bravura conclusion. From first to last the interest never for an instant flags, and the spirit of the opening, as the result of Brahms’s mastership of rhythmic influences, is preserved in spite of a vast variety of material. It is sad to think that a work of such perfection can be seldom produced. The technical difficulties though enormous are all legitimate, and, being represented with studious care, and thus brought home to the finished artist, they do not form the greatest obstacle—which is that referred to at the opening of this notice.

16. Epitome.

(a) Subjects. See Ex. 859, 860, 865 to 867.

(b) Key, A minor, changing to D minor for third subject, resuming original key at the return (bar 218), changing to A major at appearance of second subject in the return groups (bar 274) and concluding in that key.

(c) Time, $\frac{2}{4}$, with two bars of $\frac{3}{4}$ and two bars of common time occurring during each of the two appearances of second subject (see Table, Ex. 869, footnote ‡, also par. 12 and Ex. 864).

(d) Length, 340 bars, no repeats.

Ex. 870. Op. 102, Finale Outline.

FIRST SECTION					MIDDLE SECTION				RETURN			CODA	
118					99				79			44	
I					III				I			27	17
I	(Tutti)	I	II	I	III	IV	V	(Tutti)	I	(Tutti)	II	Meno	Tempo
39	16	14	31	18	30	32	17	20	40	16	23	Allegro	I

OP. 108. THIRD VIOLIN SONATA IN D MINOR.

(For Violin and Piano.)

Dedicated to his friend, Hans von Bülow.

- I. ALLEGRO.
- II. ADAGIO.
- III. UN POCO PRESTO E CON SENTIMENTO.
- IV. PRESTO AGITATO.

Published by N. Simrock in 1889.

I. ALLEGRO.

THIS work falls into the category of Op. 38, 77, 78 and 99; to be concisely treated under four headings, beginning with:

1. Subjects.

Ex. 871. Op. 108, Allegro. First subject

871

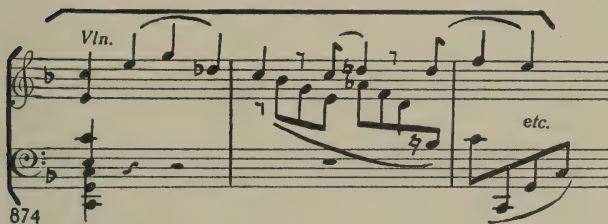
Ex. 872. Op. 108, Allegro. First intermediate motive.

872

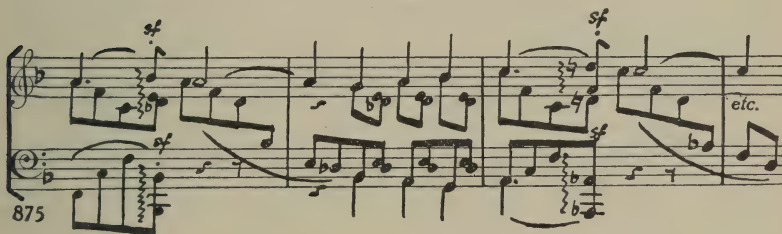
Ex. 873. Op. 108, Allegro. Second intermediate motive.



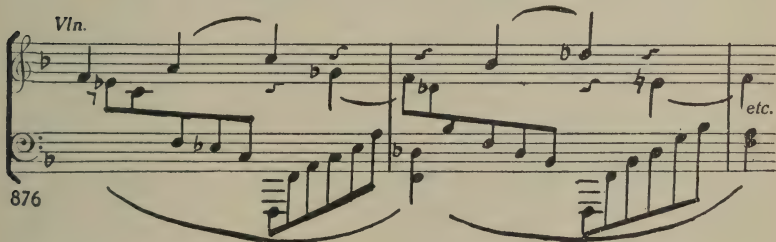
Ex. 874. Op. 108, Allegro. Third intermediate motive.*



Ex. 875. Op. 108, Allegro. Second subject.



Ex. 876. Op. 108, Allegro. Fourth intermediate motive.†



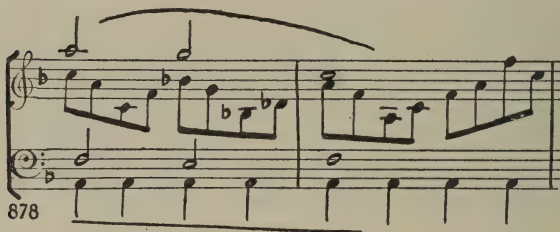
* Appearing both before and after second subject, alike in first section and return.

† Sometimes described as a Codetta to the first section.

Ex. 877. Op. 108, Allegro. Third (or Durchführung special) subject.*



Ex. 878. Op. 108, Allegro. Fifth intermediate motive.



2. Rhythmical tables.

Ex. 879. Op. 108, Allegro. First section and Durchführung.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	16	2×8	16
	Int. motive 1	5	$2 \times 2 + 1$	21
	1st subject	6	3×2	27
	" "	6	2×3	33
	Int. motive 2	6	2×3	39
	Int. motive 3	8	2×4	47
	2nd subject	8	2×4	55
	Int. motive 3	6	2×3	61
	2nd subject	12	2×6	73
	Int. motive 4	10	2×5	83
Totals.		83		83
Durchführung	Special subject	12	2×6	95
	" "	12	2×6	107
	Int. motive 5	12	2×6	119
	Special subject	10	2×5	129
Totals.		46		129

* Entirely on A pedal. Duration 46 bars from close of first section to the return.

Ex. 880. Op. 108, Allegro, Return and Coda.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Return	1st subject	16	2×8	145
	Int. motive 1	5	$2 \times 2 + 1$	150
	" "	6	2×3	156
	Free * "	15	$2 \times 2 + 1$	171
			2×5	
	Int. motive 2	6	2×3	177
	" " 3	8	2×4	185
	2nd subject	8	2×4	193
	Int. motive 3	6	2×3	199
	2nd subject	8	2×4	207
	Int. motive 4	10	2×5	217
Totals.		88		217
Coda	1st subject	18	2×9	235
	3rd subject†	14	2×7	249
	Int. motive 5†	8	2×4	257
	1st subject	7	$2 \times 3 + 1$	264
Totals.		47		264

3. Epitome.

(a) Subjects. See Ex. 871-878.

(b) Key, D minor, changing to F sharp minor between first and second intermediate motives of the return (bar 157); also to D major for second subject of the return (bar 186) and returning to D minor at bar 204.

(c) Time, allabreve, without change.

(d) Length, 264 bars, no repeats.

Ex. 881. Op. 108, Allegro. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
83	46	88	47
I 47	III	I 56	
II 36		II 32	

4. Observations.

* An addition to material of first section.

† On D pedal.

The form of this movement is regular with exception of the portion indicated as "free" in Ex. 880. Its rhythm is also of very simple detail, presenting remarkably few phrase extensions or other modifications of its broad duple measure. The only instances meriting note are the two three-bar phrases commencing at bar 22. These are interesting as showing the danger of such experiments in a movement of strong duple character; for not only have they a lame effect in the first section, but the composer himself has apparently felt constrained to avoid them on return, and in doing so has incurred the only serious reproach to which the movement is subject. This is that the recapitulation is out of proportion with the original statement without any artistic purpose being in evidence to justify the departure.

This movement, in common with the whole sonata, has the advantage of possessing thematic material of great interest in itself even apart from its masterly working, to which may be added that the latter is limited to what may be called "integral" development. The whole is therefore concise and full of interest, falling into the class of Brahms work which Dr. Hanslick has described as "of that sweet clear ripeness which only the union of complete mastery and undiminished invention with a harmoniously perfect insight into life can produce."

The great technical, as well as artistic, feature is the dominant pedal upon which the entire *Durchführung* is constructed; naturally reminding every critic of the great pedal of the chorus, "*Der Gerechten Seelen sind in Gottes Hand*" with which No. 3 of the German Requiem (Op. 45) concludes.* It would be difficult to overpraise this section; which, while devoting itself to what is practically a new subject, so contrives to remain within the spirit of the opening theme as to present many reminders of it in spite of proceeding with a freedom apparently unrestrained.

The *sforzando* of the second subject is a peculiar feature somewhat difficult to render; but which when well given imparts additional interest, notwithstanding that its effect is a little capricious in so serious a movement. The intermediate motive which precedes this subject is also incorporated with it—fortunately, however, with so much variety of treatment that the repetition seems welcome.

It is also worthy of note that the Coda is largely upon a tonic

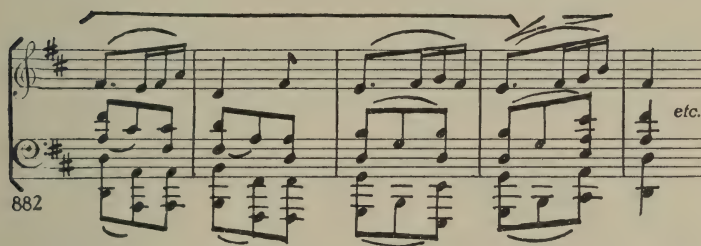
* See Vol. I, pp. 163-181.

pedal (see **, Ex. 880), a fact which may be taken as betokening at this period Brahms's undiminished reliance upon strength of form.*

II. ADAGIO.

I. Subjects.

Ex. 882. Op. 108, Adagio. First subject.



Ex. 883. Op. 108, Adagio. Second subject.†



2. Rhythmical table.

* For highly interesting letters by Frau v. Herzogenberg upon the subject of this sonata, see Correspondence, Vol. II, pp. 210-15.

† There is, strictly speaking, only one subject for this movement—that which is here described as “second” merely forming the material of the short *intermezzi* which occur between recurrences of the theme.

Ex. 884. Op. 108, Adagio.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Statement	1st subject	20	2 × 10	20
	2nd subject	16	2 × 8	36
Middle	1st subject	16	2 × 8	52
	2nd subject	14	2 × 7	66
Coda	1st subject	9	2 × 4 + 1	75
Totals.		75		75

3. Epitome.

(a) Subjects. See Ex. 882-883.

(b) Key, D major, no change.

(c) Time, $\frac{3}{8}$, no change.

(d) Length, 75 bars, no repeats.

Ex. 885. Op. 108, Adagio. Outline.

STATEMENT	MIDDLE	CODA
36	30	9

4. Observations.

The attraction of this movement is the opposite in its nature of what is generally expected from a Brahms slow movement. Absolute simplicity of structure, melodic beauty of subjects, absence of development and correspondingly spare dimension are here shown to be consistent even with a slow movement, which, as Fuller-Maitland puts it, "deals with great emotional passion." The double-stopping of the second subject have a fine contrasting effect, especially on repetition (from bar 53) when they are placed in a high position; but, beyond that, no technical comment is suggested—unless the following pithy observation by Frau v. Herzogenberg may be so considered:

I noticed with pleasure that the beautifully devotional Adagio is not interrupted by an Intermezzo; for which, however good it may be, I can never feel a welcome. Such contrasts always appear to me to be artificial, and continuity of sentiment in a slow movement to be far more enjoyable.*

* "So begrüßte ich auch mit Freude, dass das schöne andächtige Adagio von keinem Mittelsatz unterbrochen wird, wofür ich mich nie erwärmen kann wenn die Mittelsätze noch so nett sind. Mir erscheinen derlei Kontraste fast immer künstlich, und in einem Adagio geniesse ich die Kontinuität der Empfindung mehr als alles andre." Correspondence, Volume II, page 212.

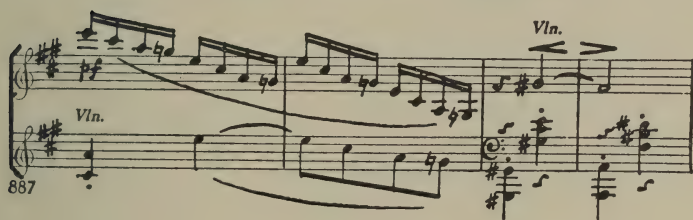
III. UN POCO PRESTO E CON SENTIMENTO.

1. Subjects.

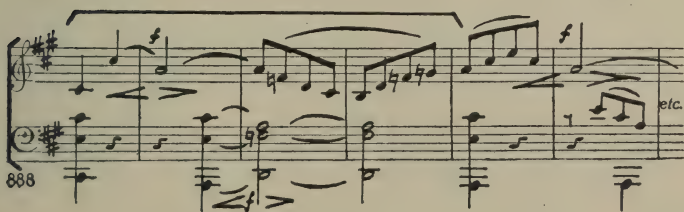
Ex. 886 Op. 108, Poco Presto. First subject.



Ex. 887. Op. 108, Poco Presto. First intermediate motive.



Ex. 888. Op. 108, Poco presto. Second subject.



Ex. 889. Op. 108, Poco presto Second intermediate motive.



2. Rhythmical table.

Ex. 890. Op. 108, Poco Presto.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	16	2 × 8	16
	Int. motive 1	12	2 × 6	28
	1st subject	16	2 × 8	44
	Int. motive 1	8	2 × 4	52
	2nd subject	12	2 × 6	64
	Int. motive 2	4	2 × 2	68
	Free on I	6	2 × 3	74
Middle	Free on II	12	2 × 6	86
	Int. motive 2	4	2 × 2	90
	Free on I	8	2 × 4	98
	Free	20	2 × 10	118
Return	1st subject	16	2 × 8	134
	Int. motive 1	12	2 × 6	146
	Bridge	8	2 × 4	154
Coda	Free on I	27	2 × 13 + 1	181
Totals.		181		181

3. Epitome.

(a) Subjects. See Ex. 886-889.

(b) Key, F sharp minor, changing to F major for second intermediate motive (bar 65), and returning to original key during the free working preceding the return (bar 111).

(c) Time, $\frac{2}{4}$, no change.

(d) Length, 181 bars, no repeats.

Ex. 891. Op. 108, Poco Presto. Outline

FIRST SECTION	MIDDLE	RETURN	CODA
64	54	36	27
I 52		I	
II 12			

4. Observations.

Brahms frequently avoids direct use of the term Scherzo, thus leaving it to his listeners to discover the humour of his light movements—to do which in the present case can give them no trouble. "We laughed for sheer pleasure," writes Frau v. Herzogenberg of her first hearing of this movement, and her experience has probably been that of every hearer since. The fact of humour thus holding sway must be held responsible for the composer having admitted a second subject into his first section and denying it to the return—unless indeed the twelve bars of this subject really belong to the middle section. This being by no means clear, the reader is free to take his choice; though in any case the return is of scanty dimension. Here, again, however, a slight dilemma for the student arises—on account of the very beautiful Coda being an expatiation of the first subject and therefore entitled to be braced with the return as a make-weight. The correct attitude towards this piece is evidently that of Frau v. Herzogenberg, who gave herself up to the humour of it and thought of nothing else—thus unconsciously determining for us where the real scherzo character should lie.

A technical feature lies in the association of keys—viz., in a development section in F major and minor for an F sharp minor movement. These semitonic changes arise from what must with Brahms have been a settled principle, considering the frequency of their appearance—a question to be found fully dealt with in connection with Op. 34 and 99.

IV. PRESTO AGITATO.

I. Subjects.

Ex. 892. Op. 108. Finale. First subject.

Ex. 893. Op. 108, Finale. First intermediate motive.

893

Ex. 894. Op. 108, Finale. Second subject.

894

Ex. 895. Op. 108, Finale. Second intermediate motive.

895

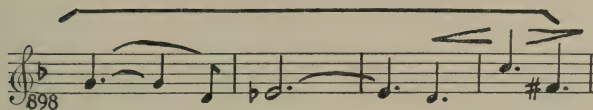
Ex. 896 Op. 108, Finale. Third subject.

896

Ex. 897. Op. 108, Finale. Fourth subject.

897

Ex. 898. Op. 108, Finale. Fifth subject.



2. Rhythmical table.

Ex. 899. Op. 108, Finale.

SONATA	RONDO	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st section	1st subject	16	2×8	16
		Int. motive 1	16	2×8	32
		Bridge	6	2×3	38
		2nd subject	16	2×8	54
		" "	18	$\begin{Bmatrix} 3 \times 2 \\ 2 \times 6 \end{Bmatrix}$	72
		Int. motive 2	4	2×2	76
		3rd subject	20	2×10	96
		4th subject	11	$2 \times 5 + 1$	107
		Int. motive 2	6	2×3	113
		1st subject	16	2×8	129
Durchführung	2nd section	Bridge	4	2×2	133
		5th subject	8	2×4	141
		" "	16	2×8	157
		Free	14	2×7	171
		1st subject	6	2×3	177
		Free	16	2×8	193
		Int. motive 1	18	2×9	211
Return	3rd section	Bridge	6	2×3	217
		2nd subject	16	2×8	233
		" "	18	$\begin{Bmatrix} 3 \times 2 \\ 2 \times 6 \end{Bmatrix}$	251
		Int. motive 2	4	2×2	255
		3rd subject	20	2×10	275
		4th subject	11	$2 \times 5 + 1$	286
		Int. motive 2	6	2×3	292
		1st subject	18	2×9	310
Coda	4th section and Coda	Free	14	2×7	324
		1st subject	6	2×3	330
		Cadence	7	$2 \times 3 + 1$	337
Totals.			337		337

3. Epitome.

(a) Subject. See Ex. 892-898.

(b) Key, D minor, without recognised change.

(c) Time, $\frac{6}{8}$, no change.

(d) Length, 337 bars, no repeats.

Ex. 900. Op. 108, Finale. Outline.

FIRST SECTION	DURCHFÜHRUNG OR 2ND SECTION	RETURN OR THIRD SECTION	CODA OR CODA SECTION
113	58	121	45
I II III IV 38 38 20 17	I V 20 38	I II III IV 46 38 20 17	I

4. Observations.

As writers do not agree respecting the form of this movement, it is here dissected both as rondo and sonata movement. Neither result is quite satisfactory if we limit our observation to the mere matter of outline; but this is precisely one of those movements in which Brahms, no doubt of set purpose, allowed wealth of material to influence dimension. Like all his innovations, it is justified by its effect—the finale being bold and striking, intensely passionate and wild, in short, so fit a pendant to the first movement that, like the humour of the scherzo, its message reaches home over the heads of all technical considerations.

The slight reference to first subject at the return (or third rondo section as the case may be) is a feature almost amounting to omission of that theme. As against this, however, the latter puts in a fair appearance at the Durchführung (or second rondo section), though never in the original form until the Coda. This freedom from restraint, coupled with the fiery impetuosity of the movement, caused it to remind Frau v. Herzogenberg of the painting by Guido Reni (a copy of which Brahms had hanging at his studio in Vienna) representing the horses of Aurora—Aurora strewing flowers before the chariot of the god of the sun.*

* See Correspondence, Vol. II, p. 212.

OP. III. SECOND STRING QUINTET IN G.

(For two Violins, two Violas and Violoncello.)

- I. ALLEGRO NON TROPPO MA CON BRIO.
- II. ADAGIO.
- III. UN POCO ALLEGRETTO.
- IV. VIVACE MA NON TROPPO PRESTO.

Arranged by the Composer for Piano Duet.

Published by N. Simrock in 1891.

PRELIMINARY NOTE.

1. "WHAT shall we have next?" said Joachim to Brahms when they were at supper after a concert in January, 1890. "A quintet?—We have already one, and a fine one, too; but we should like another." Such is said to have been the first suggestion of this work, one of the most powerful and fascinating of its kind.

2. A sad interest attaches to this quintet on account of its having been the last Brahms work which Frau v. Herzogenberg lived to hear. Her friendly criticism of it is contained in her last letter to Brahms, dated December 16, 1890.

3. A striking peculiarity of the work is the prominence throughout of the first viola part—a feature new as applying to an entire quintet, but already employed as to one movement in Mozart's Quintet in C. Another point—and one which has involved much trouble and discussion—is the opening; in which the 'cello solo is accompanied *forte* by the whole of the other four instruments tremolando. Notwithstanding all that Frau v. Herzogenberg and Joachim might urge as to this passage, Brahms would not give way; so that, as it now stands, the 'cellist's only chance of making himself sufficiently heard is to get the utmost power at all cost. It is rather amusing to learn that Hummer, the 'cellist of the Rosé quintet party at Vienna, insisted upon

being accompanied *piano*. Of this, Brahms, in writing to Joachim, expressly says: "I would not agree; and yet we did not get the proper effect."*

4. Criticism of the work as a whole is however entirely favourable, that of Dr. Hanslick being particularly worthy of the student's attention on account of the reasoned manner in which the subject is approached.

In sentiment and material this quintet resembles Brahms's latest works of chamber music in which we so gladly praise the beautiful warm-hearted solidity of the subject-matter, the continuity of the sentiment, and the admirable conciseness of the form. More and more Brahms seems to concentrate himself; more and more consciously does he find his strength in the expression of healthy, proportionately simple feelings. A full emotional life works in them without strain, without exaggeration. There is nothing of that self-conscious rending to pieces, that mysterious tone-painting and "dramatic" representation with which ambitious semi-geniuses of the present day furnish us even in the domain of pure instrumental music.

Brahms's fidelity to truth in expression and his occasional use therefore of progressions likely to evoke an unsympathetic feeling are also recognised.

The beauty which is compatible even with the harsh as well as with the passionate is, with Brahms, coming more and more consciously and purely to the front. Herein he forms just the contrast to the Liszt-Wagner and to the Young-Russian and Norwegian schools, to whom a striking expression used with reference to the "Impressionists" in painting may be applied—they are perpetually afraid of producing something beautiful.

Interesting also is the comparison with Beethoven—really a survey of the work of both masters. The conclusion arrived at will instantly appeal to all whose knowledge of the subject enables them to confirm its truth.

Brahms's chamber music of the last ten to fifteen years reminds me in its effect very much of the Beethoven of the second period: the resemblance does not lie in single features, but in the general character, in the whole atmosphere, which breathes upon us from them with such beneficently gentle force. He has performed just the opposite to Beethoven—from storm to peace, from darkness to light. When Beethoven wrote his last quartet those grand dramas of pessimism and irreconcilable humour, he was just the age of Brahms to-day. What a contrast with such indisputably inner resemblance!

Dr. Hanslick could not know at the time of writing that this quintet was to be Brahms's last pure string work, and that he was therefore delivering judgment upon the master's entire

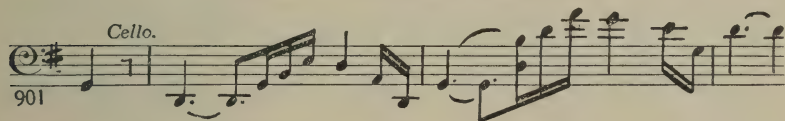
* "Ich gab nicht nach, aber zum rechten Klang ist es auch nicht gekommen." Joachim Correspondence, Vol. II, p. 240.

labours in the domain of chamber music. However interesting the clarinet works which follow, the chain is broken by experimental introduction of a wind instrument, so that with this work we enter upon the final stage of our subject.

I. ALLEGRO NON TROPPO MA CON BRIO.

5. The opening subject already mentioned (par. 3) expresses what Dr. Hanslick calls a "victorious joy"; but this depends upon whether the 'cello, which has this subject, can force out sufficient tone to be "victorious" over its accompaniment. Moreover, the somewhat complicated bar-subdivision demands an extra precision in delivery, and the overhead working is not merely full

Ex. 901. Op. 111, Allegro. First subject.

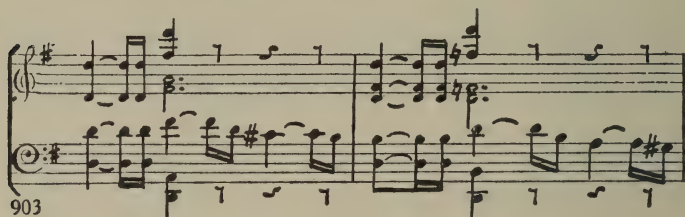


and *forte*, but is also no mere *tremolando*; being so expressly bowed for each two semiquavers, as to leave the 'cello player no chance of even the slightest *ad libitum* (see also par. 2).

Ex. 902. Op. 111, Allegro. First subject: form of accompaniment.

6. The first statement of this subject is made at considerable length, and far exceeds that given of it at the return, where, in accordance with Brahms's later manner, the leading thematic element is insidiously brought on and dismissed as quickly as possible. As usual, also, there are more intermediate motives attached to the second subject than to the first. To the latter indeed there cannot be said to be more than one—and even that might be equally well construed as a bridge-passage leading to second subject, as it performs that office most effectively. Another

Ex. 903. Op. 111, Allegro. First intermediate motive.



usual feature is provided by extensions of the phrase both before the intermediate motive and before the second subject. This had long been Brahms's rhythmic manner of calling attention to new material, and the present instance shows that he retained it to the end.

7. In the second subject we have a sample of the "peace" to which Dr. Hanslick refers*; for it is not only of the simplest construction, but its natural placidity of expression is increased by delivery being entrusted to the two violas. It should not be overlooked, however, that the violin interspersions are really part

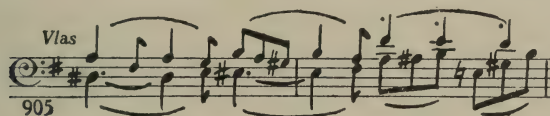
Ex. 904. Op. 111, Allegro. Second subject.



* Or like that of Herr Witte. See Op. 102, par. 9.

of the subject, or that the continuation is by no means so simple as the opening. One rhythmic feature in particular calls for the student's attention because of its integral character; occurring as it does at the fourth bar, and therefore before conclusion of the first phrase.

Ex. 905. Op. 111, Allegro. Rhythmic feature of second subject.*



8. To this subject three intermediate motives are attached. The first of these is a good exhibit of the service to Brahms of rhythmical refinements—an examination of its bowings and beat-subdivisions showing how a quite commonplace passage is sometimes converted by this means into one of grace and beauty. Moreover this motive is really an offshoot of the second subject, though no one perceives this, on account of the considerable variety of expression.

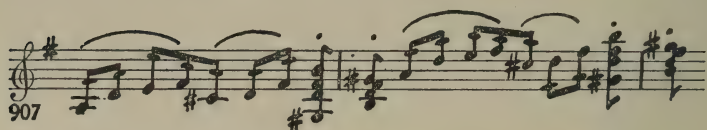
Ex. 906. Op. 111, Allegro. Second intermediate motive.



9. The next motive, however, does not seem to be evolved from what has gone before, but to be expressly steering towards a close for the first section, and is accordingly described by one critic as a "peroration." On the other hand, its successor, here called fourth motive, is really a mere augmentation converted into a motive by rhythmical displacements. What effect is gained, or what other useful purpose served by these displacements we have been unable to discover; and the new motive, when divested of

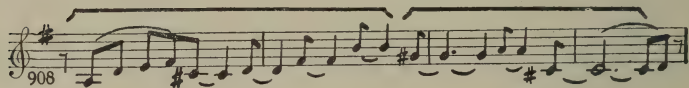
* The feature in question consists of the final three crotchets of the first viola part in the example.

Ex. 907 Op. 111, Allegro. Third intermediate motive.



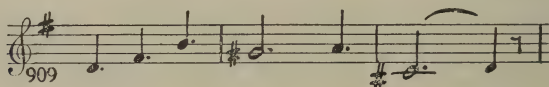
them, presents (at all events to the eye) something of the aspect of a bald man suddenly deprived of his wig. All sincere admirers of Brahms must feel regret that any passage in his works should thus play into the hands of those who loved to dub him "Syncopen-Komponist";* but with so many noble traits of genius

Ex. 908. Op. 111, Allegro Fourth intermediate motive.†



to the credit of his account they can well afford to confess that the above is a mere roundabout statement.

Ex. 909, Op. 111, Allegro Fourth intermediate motive, without syncopations.



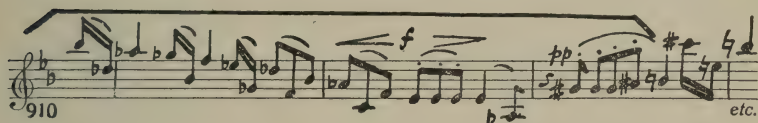
10. The repeat of the first section is reached by addition of a two-bar phrase in which the features of the opening are as rapidly as possible resumed—good workmanship, perhaps, but nothing more. The bold dive into the key of B flat for the *Durchführung* is, however, a different matter. Here for the first twelve bars we have a real *tremolando pp* for three out of the five parts, the other two being occupied with scraps of melody referable, as an augmentation, to the second intermediate motive. The whole of this, however, acts merely as a bridge-passage to the wild demonstration of first subject which follows—demonstration in which the subject as such never appears at all, but in

* See Op. 11, pars. 17 and 18.

† The rhythm of all other parts precisely the same.

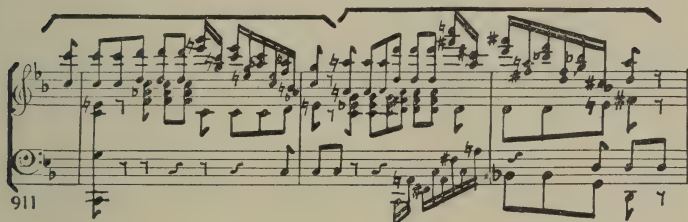
which its features are singly taken and subjected to every conceivable ramification of treatment. After eleven bars, however, the subject does really make some show of appearing (albeit in the key of D flat); but this is quickly interrupted by a fifth motive evolved from a fragment of the original theme, purposely

Ex. 910. Op. 111, Allegro. Fifth intermediate motive.*



dwelt upon in the appearance just mentioned. This in turn gives rise to a sixth motive, the quavers marked *pp* being elevated to a singular importance during all that remains of the *Durchführung*. The amount of declamation extracted from this

Ex. 911. Op. 111, Allegro. Sixth intermediate motive.†



simple passage may be easily imagined from our quotation; and it immediately leads to the return, from which point everything proceeds regularly.

For the Coda the principal melodic element is that of second intermediate motive, but the whole texture of the instrumentation is of first subject, and the conclusion declamatory.

II. Epitome.

(a) Subjects. See Ex. 901, 903, 904, 906, 907, 908, 910, 911.

(b) Key, G, changing to B flat for *Durchführung* and resuming original key for return.

(c) Time, $\frac{9}{8}$, no change.

(d) Length, 184 bars, or 238 bars with repeat of first section.

* Notice the three-bar phrasing.

† The phrases are really in $\frac{1}{8}$, as marked.

RHYTHMICAL TABLE.

Ex. 912. Op. 111, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Initial bar	1	1	1
	1st subject	19	$2 \times 9 + 1$	20
	Int. motive 1	5	$2 \times 2 + 1$	25
	2nd subject	12	2×6	37
	Int. motive 2	8	2×4	45
	" " 3	7	$2 \times 3 + 1$	52
	" " 4	4	2×2	56
	Free	2	2	58
	"	1	2da Volta	59
Totals.		59		59
Durchführung	Bridge	12	2×6	71
	Free on I	11	$2 \times 5 + 1$	82
	" " "	4	2×2	86
	Int. motive 5	6	3×2	92
	Bridge	4	2×2	96
	Int. motive 6	12	2×6	108
Totals.		49		108
Return	1st subject	10	2×5	118
	Int. motive 1	5	$2 \times 2 + 1$	123
	2nd subject	12	2×6	135
	Int. motive 2	8	2×4	143
	" " 3	7	$2 \times 3 + 1$	150
	" " 4	14	2×7	164
Totals.		56		164
Coda	Free on I and Int. motive 2 }	20	2×10	184
Totals.		20		184

Ex. 913. Op. 111, Allegro. Outline.

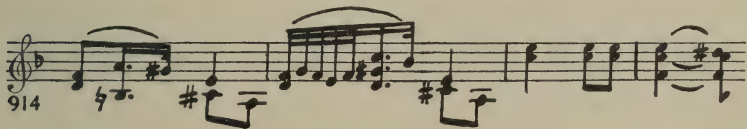
FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
59	49	56	20
I 25		I 15	
II 34		II 41	

II. ADAGIO.

12. This movement is generally described as a melancholy song with somewhat Slavonic flavour. Its depth of sadness is peculiar to itself, but the Hungarian trait does not perceptibly go beyond that of some other Brahms movements. In all these pieces eloquence of expression seems greater the simpler the form. This Adagio is a case in point; and, though not so described, consists of a theme with three variations—or four, if the Coda, which is really a variation, be also counted. It is true that the variations are free—very free, if regarded from a mechanical standpoint. Only the first is in the original key; Nos. 2 and 3 are in G minor and D major respectively; the number of bars occupied either by the theme itself and attendant motives do not correspond; and, generally, melodic traits show much divergence. The term “simple,” as describing the scheme of this movement, has that higher signification, therefore, which appeals, over the heads of the wise, to the listener who is content to feel and sympathise with any differences in re-telling the old story providing he can be assured that the teller’s own heart is engaged.

13. The theme is remarkable as having an integral "turn"—a trait possessed by very few melodies. In this connection it is

Ex. 914. Op. 111, Adagio. Theme.



amusing to recall a passage in Huneker which runs : *

Brahms popularised the cross-relation, rediscovered the arpeggio and elevated it from the lowly position of an accompanying figure to an integer of the melodic phrase.

To this he adds that :

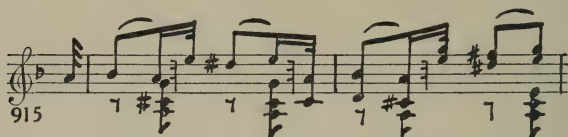
Wagner did the same for the essential turn.

* "Mezzotints in Modern Music," p. 7.

Without disputing Wagner's services to the essential turn it is clear from the above theme that he was not its only benefactor.

14. The first intermediate motive is used to precede the first and second variations only; the instrumentation being changed

Ex. 915. Op. 111, Adagio. First motive.



for the second occasion. To usher in the third variation a totally new thematic element is introduced—new, that is, in respect of notes and phrasing—which nevertheless emphasises the original solemnity. The Coda reproduces the theme in still

Ex. 916. Op. 111, Adagio. Second motive.



more simple and solemn form; and follows the climax of the movement, which is provided by a third motive. This third motive is sometimes said to be the first in disguise, and it would certainly add to the coherence of the movement if this were so. Disguised motives are no doubt invaluable as reconciling unity with variety, but the disguise after all should not be quite impenetrable. Whether it is so in this case is matter of opinion,

Ex. 917. Op. 111, Adagio. Third motive.



but of the effective introduction of the Coda by this motive there is no doubt. It finally tapers down to a cadenza-like passage for first viola, the theme following in a form practically identical

with the opening for the first two bars, and the whole concluding with a pathetic cadence in the major.

RHYTHMICAL TABLE.

Ex. 918. Op. III, Adagio.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
Theme	Subject	8	2 × 4	8
	Motive 1	6	2 × 3	14
Var. 1	Subject	10	2 × 5	24
	Motive 1	8	2 × 4	32
Var. 2	Subject	8	2 × 4	40
	Motive 2	7	3 + (2 × 2)	47
	„ „	4	2 × 2	51
Var. 3	Subject	10	2 × 5	61
	Motive 3	7	2 × 3 + 1	68
Coda	Subject	8	2 × 4	76
	Cadence	4	2 × 2	80
Totals.		80		80

15. Epitome.

(a) Subjects. See Ex. 914-917.

(b) Key, D minor, no recognised change.

(c) Time, $\frac{2}{4}$, no change.

(d) Length, 80 bars, no repeats.

Ex. 919. Op. III, Adagio. Outline.

THEME	1ST VAR.	2ND VAR.	3RD VAR.	CODA
14	18	19	17	12

III. UN POCO ALLEGRETTO.

16. This movement is described by one critic as “a Scherzo without the name,”* by another as “a leisurely intermezzo,”† and

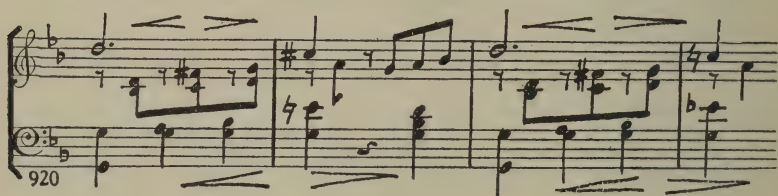
* Monday Popular Concert, analytical programme.

† Monday Popular Concert, analytical programme.

by a third as "not strictly playful or joyous but lounging in a comfortable fashion as though singing on its way."* The Hungarian character is also attributed to this, as to the last movement; and its Trio usually singled out for especial praise. Unfortunately these generalities are of little use unless confirmed by analysis; the results of which, at best, they present epigrammatically. Taken on trust by the general reader they may occasionally help to convey some notion of character; though even this is doubtful where views differ about essentials, as frequently happens. To analyse is laborious; but it is the only process which really serves, and, for want of it, judgment is commonly diverted to points of no importance. Thus, in the present case, there is no obligation on the part of a composer to make his light movement a Scherzo, and Brahms in particular very pointedly preferred to let his humour speak for itself. Upon the whole, such flashes are rare in his works, but when they do occur, as in the *poco presto* of Op. 108, they are too evident for us to need to be told whether the movement is a scherzo or not.

17. The first subject in this case is unattractive. It has no great degree of tunefulness; and it is so mechanically cut up into

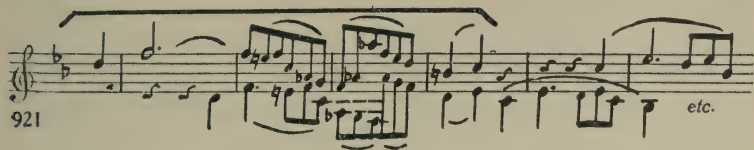
Ex. 920. Op. 111, Allegretto. First subject.



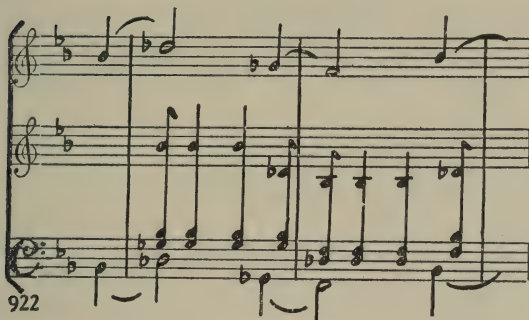
two-bar phrases that, even if it had, there would still be rhythmic sameness. This, however, is partly relieved by four-bar phrases at close of the first and beginning of the second part of the opening section; the last of these phrases being sufficiently new in character to count as an intermediate motive. They are scored partly as a canon between violin and viola; and are immediately followed by a resumption of the two-bar phrase in which the extreme parts are at two octaves apart, with syncopated three-part harmony between them. This continues for eight bars; being followed by codetta and close of the section.

* Dr. Hanslick.

Ex. 921. Op. 111, Allegretto. First motive (beginning of second part of first section).



Ex. 922. Op. 111, Allegretto. Second motive



18. The trio is far more melodious and attractive—upon the whole; for it must be admitted that this description scarcely applies to the short development at opening of its second part.

Ex. 923 Op. 111, Allegretto. Trio subject.



Here the two-bar phrase (if it may so be called) is not subdivided at all but, so to speak, "exploited" by arpeggios for which the 'cello and first viola are used in succession. The gradual *cres-*

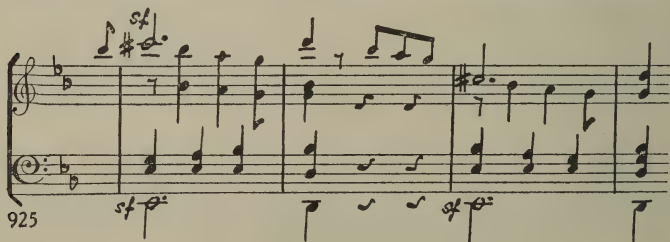
cendo of this portion and its graceful re-introduction of the trio-subject are no doubt sensuously effective; but they lack that convincing quality by the habitual attainment of which Brahms has completely spoilt us.

Ex. 924. Op. 111, Allegretto Trio (second part, opening).



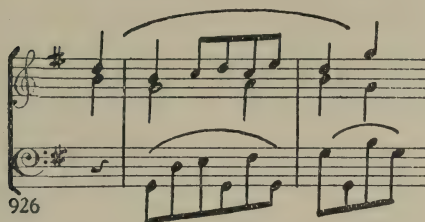
19. The trio, finishing upon a discord, is followed by D.C. and Coda; the latter being partly composed of inversions of the trio-subject. This very appropriately follows upon repeat of the first section, the concluding phrases of which are equally based upon inversions of the first subject. It may of course be urged that subjects of this kind are so easily inverted that little merit

Ex. 925. Op. 111, Allegretto. Form of first subject concluding first section and D.C.



attaches; but scientific merit is so little in view in these cases that, generally speaking, only inversions which cause no trouble are likely to be of æsthetic value. Lack of effort, as may be observed in the Coda-opening, is the great charm; without which scientific expedients are always better avoided. As to this movement generally no one can dispute its attractiveness, whatever may be the point of view selected, but it can scarcely be upheld as one of the master's faultless creations.

Ex. 926. Op. III, Allegretto. Coda.



RHYTHMICAL TABLE.

Ex. 927. Op. III, Allegretto

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
1st section (1st part)	Subject	16	2 × 8	16
	"	8	4 × 2	24
" (2nd part)	Motive 1	8	4 × 2	32
	" 2	10	2 × 5	42
	Subject	16	2 × 8	58
	"	2	2	60
Totals.		60		60
Trio (1st part)	Subject	12	2 × 6	72
	"	1	2 da volta	73
" (2nd part)	Free	18	2 × 9	91
	Subject	20	2 × 10	111
Totals.		51		111
D.C. (1st part)	Subject	16	2 × 8	127
	"	8	4 × 2	135
" (2nd part)	Motive 1	8	4 × 2	143
	" 2	10	2 × 5	153
	Subject	16	2 × 8	169
Totals.		58		169
Coda	Trio-subject	2	2	171
	"	13	2 × 6 + 1	184
Totals.		15		184

20. Epitome.

(a) Subjects. See Ex. 920-923 and 926.

(b) Key, G minor, with Trio and Coda in major.

(c) Time, $\frac{3}{4}$, no change.

(d) Length, 184 bars, to which must be added 36 for repeat of second part of first section and 11 for repeat of first part of Trio, making 231 bars in all. No addition for D.C., which being given in full, is originally counted.

Ex. 928. Op. 111, Allegretto. Outline.

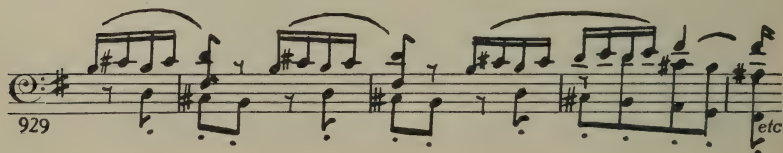
FIRST SECTION	TRIO	D.C.	CODA
60	51	58	15

IV. VIVACE MA NON TROPPO PRESTO.

21. To veil the key of a movement by beginning in some other, and by then adroitly working round to the point desired is a not altogether uncommon practice; but it is one which should apply to last movements only. The reason of this is that its special effect depends upon the listener's expectation being first foiled and then satisfied, and no right to any such expectation exists for any division of a work but its finale. We then assume a return to the original key; but if the composer, instead of taking his seat in a humdrum way, choose to assume it with a sort of acrobatic grace, we are all the more likely to start on good terms with him.

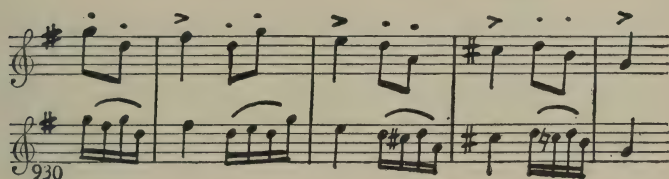
22. So it is with this movement which starts in B minor, but is really in G. The moment we realise this we catch the twinkle in the composer's eye and feel that we are in for a merry time. The first subject or "foil" theme, so to speak, furnishes us with the rhythmic figure which is afterwards to play such an important part in detail, but keeps us on tenterhooks with regard to

Ex. 929 Op. 111, Finale. First subject (a).



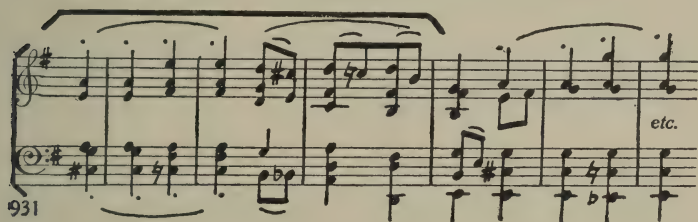
tonality until the fourteenth bar, when a real G-melody appears. The artfulness of the procedure further consists in our being bound to admit this tune as part of the same subject because of its being almost immediately subjected to the rhythmic figure of the opening. It is true that this same rhythmic figure is about

Ex. 930. Op. 111, Finale. First subject (b).



to dance similar attendance upon every other motive, though at this stage it is impossible for the listener to know that. But he gradually gets to know it as the movement proceeds, to the certain increase of his good humour at every stage. Naturally, but for some relief, this persistence would result in monotony. Relief is therefore soon administered by the free use of triplet quavers—than which no means could be devised more calculated to erase the previous rhythm. Meantime, however, our first intermediate

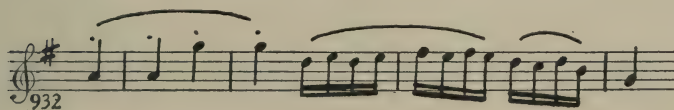
Ex. 931. Op. 111, Finale. First intermediate motive (a).



motive, after being duly set out with four bars in plain form, disports itself in the usual way by dancing to a cadence.

22. At this point a rather curious feature occurs in connection

Ex. 932. Op. 111, Finale. First intermediate motive (b).



with the next motive, for which the second-subject speciality of triplet quavers is used, notwithstanding that the second subject has not yet arrived. That this motive is a mere preparation is shown by its being mainly constructed on the dominant of the new theme, but it must be confessed that the effect of the latter's new figuration is a little spoiled through being thus anticipated. This motive forms a good miniature example of Brahms's

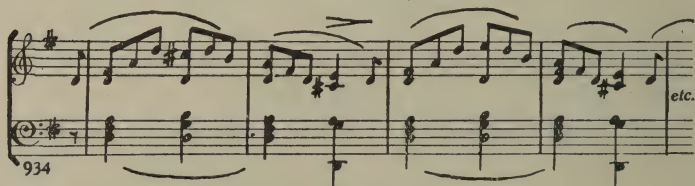
Ex. 933. Op. 111, Finale. Second intermediate motive.



"Gothic" instrumentation, the murmur of the middle strings being consistent with their working in canon.

23. With the appearance of the second subject we perceive that only its rhythm has gone before—in other words, that its jollity stands out as a new feature. Even the rhythm, too, is new if we regard that of the *phrase* only:—new, that is, in the sense of appearing in this movement for the first time, for it is certainly not new essentially. It was not, of course, to be sup-

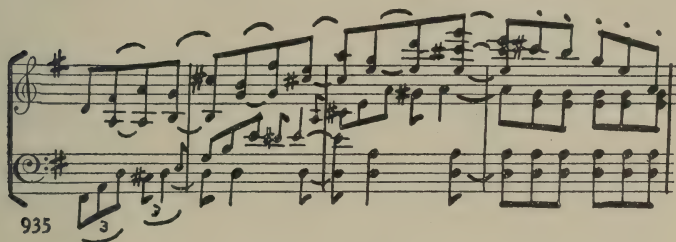
Ex. 934. Op. 111, Finale. Second subject.



posed that many motives would be attached to this subject, for the reason that its bar-subdivision is adopted only as a relief. This makes it interesting to note that the only motive which intervenes before a return to the original figure combines both bar-

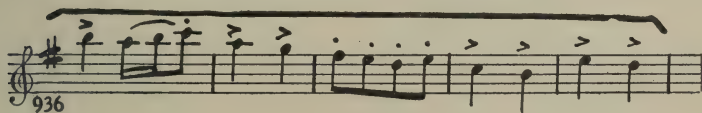
subdivisions by uniting triplet with normal quavers—another instance of the “Gothic,” or, in other words, of effect called “muddy” by those who do not understand it.

Ex. 935. Op. 111, Finale. Third intermediate motive.



24. We thus arrive at a return of the theme, which is immediately handled in the most enthusiastic *Durchführung* style. This, combined with the fact that only one other return occurs, weakens the appearance of this movement being in *Rondo* form as it is generally regarded. In our summary we have accordingly treated it as in ordinary sonata-form, to which it lends itself with perfect readiness. The appearance of the leading subject in B major shortly before the *piu animato* of the Coda is, of course, a *Rondo* feature; but one not inconsistent with our plan, as it might be construed as part of the peroration. Strangely enough, the latter gives us quite a new subject, but it is soon eclipsed

Ex. 936. Op. 111, Finale. Coda-subject.



by the whirl of the opening figure proceeding to a glorious cadence.

25. Epitome.

(a) Subjects. See Ex. 929-936.

(b) Key, G, no recognised change.

(c) Time, $\frac{2}{4}$, no change.

(d) Length, 287 bars, no repeats.

RHYTHMICAL TABLE.

Ex. 937. Op. 111, Finale

PORTION	MATERIAL	BARS	CONSISTING OF	EXTEND- ING TO
First section	First subject	9	$2 \times 4 + 1$	9
	" "	12	2×6	21
	Int. motive 1	16	2×8	37
	" " 2	14	2×7	51
	Second subject	5	$2 \times 2 + 1$	56
	" "	8	2×4	64
	Int. motive 3	8	2×4	72
	Bridge	8	2×4	80
Totals		80		80
Durchführung	First subject (free)	7	$2 \times 3 + 1$	87
	" "	12	3×4	99
	" "	15	$2 \times 7 + 1$	114
	" "	5	$2 \times 2 + 1$	119
	" "	10	2×5	129
	" "	16	2×8	145
	" "	17	$2 \times 8 + 1$	162
Totals		82		162
Return	First subject	16	2×8	178
	Int. motive 1	11	$2 \times 5 + 1$	189
	" " 2	14	2×7	203
	Second subject	5	$2 \times 2 + 1$	208
	" "	8	2×4	216
	Int. motive 3	8	2×4	224
	Bridge	6	2×3	230
	First subject	9	$2 \times 4 + 1$	239
	Free	8	2×4	247
Totals		85		247
Coda	Coda-subject	10	5×2	257
	First subject	8	2×4	265
	Coda-subject	10	5×2	275
	Free and cadence	12	2×6	287
Totals		40		287

Ex 938. Op. 111, Finale. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
80	82	85	40
I II		I II 1	
51 29		41 27 17	

OP. 114. FIFTH PIANO TRIO IN A MINOR

(*For Piano, A-Clarinet (or Viola) and Violoncello.*)

I. ALLEGRO.

II. ADAGIO.

III. ANDANTINO GRAZIOSO.

IV. ALLEGRO.

Published by N. Simrock in 1892.

PRELIMINARY.

I. MÜHLFELD, the distinguished clarinettist of the Meiningen orchestra, by whose performances Brahms was induced to write this and the two following works, might be said to stand in the same relation to his instrument as Joachim to the violin. In other words, the technical attainments of both these great performers were equal to any task and yet thoroughly subordinated to the composer's purpose. Additional inducements probably were that, of all wind instruments, the clarinet possesses the greatest range of expression—that notwithstanding the varieties of *timbre* offered by its several registers, they are all equally capable of being wedded to string tone, and that its union of tenor and soprano qualities implies a considerable number of inviting possibilities. The acquaintance with Mühlfeld, at all events, caused him to yield to an attraction which he was by no means the first to feel. This is sufficiently shown (to mention only two instances) by Beethoven's Clarinet Trio and Schumann's "Märchenerzählungen"; the wonder being not that this should happen but that it should be of comparatively rare occurrence. To explain this we have to take into account certain limitations, not peculiar to the clarinet but shared by every wind instrument, which stand in the composer's way. The mere lack of any equivalent for the strings' power of double-stopping is by no means in question, the great impediment being

the strongly marked characteristic of each phase of clarinet timbre. Berlioz puts the case very neatly by describing the clarinet as an epic instrument and inappropriate for the Idyl. Obviously this is only another way of stating that it cannot be trusted with the entire range of musical conception after the manner of the strings, which know no limit in that respect, but that it must literally have its *own* music. When associated with the strings, therefore, it is not only restricted in the above sense; but the congruity indispensable to all composition imposes a corresponding restriction upon its associates, with the result that a clarinet "tint" (so to speak) passes over the whole. This is readily perceptible in all the works which are now to follow, and in none more than in the opening movement of Op. 114.

2. Brahms does not seem to have yielded very readily to the temptation of admitting the clarinet to his chamber music, for although he made acquaintance with Mühlfeld at one of Bülow's Meiningen rehearsals, it was not until 1891 that the Clarinet Trio and Quintet were written. As Bülow's directorship ended in 1885, this allows room for considerable thought having intervened—an amount, in fact, which we can only interpret as hesitation. It is also noticeable that his last work is for clarinet *alone* with piano; a fact which would be consistent with recognising that the clarinet once admitted must be allowed to rule. Apart from this, however, nothing but admiration for these later compositions can be advanced. If we allow for a certain experimental character observable in Op. 114 we shall not be called upon for any other concession; but that this one is necessary is indirectly confirmed by the good judgment of Florence May, who, with all her Brahms enthusiasm, speaks of this Trio in terms of highly qualified admiration.* Other weaknesses observable in the clarinet works have their origin entirely in the combinations employed, as we shall have abundant occasion to show in the reviews now to follow.

I. ALLEGRO.

3. Our account of the horn-trio (Op. 40) has already introduced the reader to various questions inseparable from the use

* See par. 3 of Op. 120, where some of her observations are quoted.

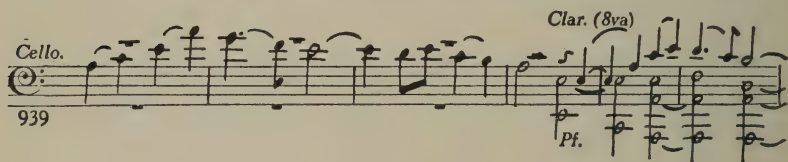
of a wind instrument for chamber music. Thus, at par. 3, we mentioned the need of a special incentive to the production of such works, considering not only the limitations of a wind instrument but the *cachet* imposed upon it by its associations. Nothing can finally eradicate the difficulty of sustaining a purely musical interest with a voice distinctly committed to one phase of feeling; and we accordingly find, in all works in which an attempt of the kind is made, that it has been necessary to eke out expression by having recourse to what may be called "stock" capabilities of the instrument. The same necessity is always felt by those who write for a wind-instrument alone and who, on finding their range of pure expression exhausted, fall back upon mere passage display; and it easily accounts for the endless Variations written for the wood-wind tribe. The prevalence of such work is sufficient proof of the relation between the range of an instrument's expression and the music with which it is likely to be entrusted. To put the case even more plainly, this means that the presence of a wind instrument in chamber music will always influence the form, in spite of any composer. Such influence may not always be of like amount; probably in the case of the horn it would be comparatively slight. Differences, however, do not affect the case, which is that works so written start under a serious disadvantage.

4. That the form of the present movement should be somewhat peculiar is therefore no matter of surprise. The subjects and motives being all designed with an eye to the clarinet has naturally led to the 'cello being committed to much perfunctory work; but during a chain of melodies, such as the motives and subjects of the first section, no influence upon form is felt. It is when development is in question, when climax is due, or when, for whatever reason, eloquence of expression becomes indispensable, that we find a falling off. The composer therefore clings to what he knows is best for his combination, and the present first section has an outrun of 82 bars against a *Durchführung* of 38. There has also been an evident difficulty to spin out the *Durchführung* even to this poor dimension, its last 16 bars (105 to 120) consisting of show scale-passages for clarinet to which the 'cello dutifully responds, so that of *Durchführung* in the real Brahms sense there can be no question at all. The dropping of the first subject in favour of its attendant motive is not very remarkable as a feature of the return, but the desultory way in which we then grope to the second sub-

ject is distinctly unedifying. With the latter, however, happiness is restored for a time—merely because of the chain of tunes now to follow; but, these being gone through, the movement is practically at an end, for it would be an inappreciation of Brahms's magnificent Coda-work generally to give, except for mere technical reasons, the name of Coda to the few insignificant bars marked "poco meno allegro" with which the movement concludes.

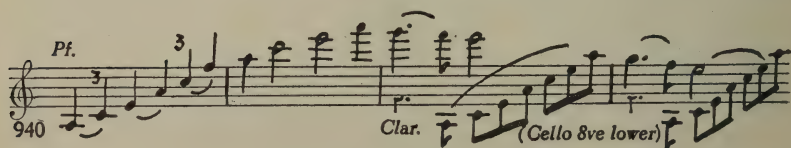
5. If the contention is correct that the formal features mentioned are the result of the choice of combination, we are prevented from criticising them as having the deliberate approval of the composer and may therefore pass on to an examination of material. The first subject is not a leading theme in the ordinary sense; and, in fact, after a short mention of it at commencement of the *Durchführung* we never hear of it again, its

Ex. 939. Op. 114, Allegro. First subject (a).



position in the movement being assumed by the first intermediate motive. The stilted character of its elaboration, as from bar 22, is alone sufficient to show that we lose little by the substitution; the beauty of clarinet arpeggios being insufficient compensation for the sacrifices involved in showing it off.

Ex. 940. Op. 114, Allegro. First subject (b).



But even before this early elaboration the important first motive had intervened; taking occasion thereby to display another natural beauty of the clarinet, that of a low and meditative *sostenuto* to which as in duty bound the 'cello immediately pro-

Ex. 941. Op. 114, Allegro. First intermediate motive.

941

ceeds to pay toll. The quaver-figure occurring at the third bar of this melody is afterwards converted by augmentation into a separate motive; but it is one which although duly repeated at the return is of no real influence. In its case, as in that of the first subject, a disappointment attends the use of material cal-

Ex. 942. Op. 114, Allegro. Second intermediate motive.

942

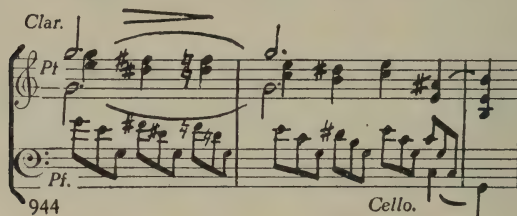
culated to awaken expectation which it does not fulfil; and one cannot help feeling the most effective part of the movement to be that in which no such promise is held out, but where the melodies follow one another in a sort of natural chain. We have an instance of this from the moment of entry of the second subject, which, being itself a "tune," is followed by motives of

Ex. 943. Op. 114, Allegro. Second subject.

943

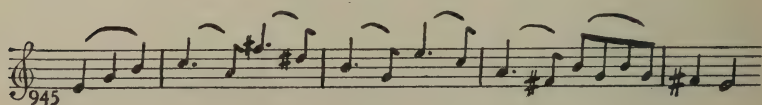
similar character but not connected with it; the result being that interest is fairly well sustained without further responsibility. Brahms seems to have fully apprehended the nature of the case before him by not attempting to give to these motives any of that salient individuality which marks the nobility of his work in general—a fact which bears out the view that the

Ex. 944. Op. 114, Allegro. Third intermediate motive.



real value of the work must be held to relate to its suitability to the means chosen rather than to its excellence as a creation. In securing this suitability he has evidently made the claims both of piano and 'cello subservient to those of the clarinet, but it is difficult to see how otherwise he could have made the whole coherent. In lyric form it may be possible to reconcile all individual claims; but if, in sonata form, the difficulties we have mentioned make themselves felt in the work of so great a master as Brahms we need not trouble ourselves as to their influence in any other case. Suffice it to say that the third subject entirely bears out the general character we have given; insignificantly winding up the section without the faintest suggestion for the *Durchführung*, or indeed showing any just cause why we should not there and then come to a dead stop.

Ex. 945. Op. 114, Allegro. Third subject.



6. Of the *Durchführung* and Coda a sufficient indication has been given; whilst of the detail it may be mentioned that scientific features abound, one of the most interesting of which is

the canon in contrary motion occurring between clarinet and 'cello shortly after introduction of the second subject. From the clarinettist point of view it may also be admitted that the Brahms works form an invaluable addition to the stock, none too replete, existing for that instrument. On the other hand, it must be remembered that works in sonata form have little attraction for the wind-instrument player, who, whether from knowledge or instinct, is aware that he cannot compete with the strings in all-round discourse; and that, whatever may be said of the lyric pieces, it is certain that the more serious movements will remain but seldom performed otherwise than as an act of deference to their composer.

RHYTHMICAL TABLE.

Ex. 946. Op. 114, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
First section	First subject	13	$2 \times 6 + 1$	13
	Int. motive 1	4	2×2	17
	" " 2	6	2×3	23
	First subject	10	2×5	33
	Int. motive 1	10	2×5	43
	Second subject	19	$2 \times 9 + 1$	62
Durchführung	Int. motive 3	4	2×2	66
	Third subject	16	2×8	82
	First subject	14	2×7	96
	Int. motive 1	8	2×4	104
	Free	16	2×8	120
	Int. motive 1	5	$2 \times 2 + 1$	125
Return	" " 1	6	2×3	131
	" " 2	6	2×3	137
	Free	12	2×6	149
	Second subject	19	$2 \times 9 + 1$	168
	Int. motive 3	4	2×2	172
	Third subject	21	$2 \times 10 + 1$	193
Coda ("poco meno allegro")	Int. motive 3	8	2×4	201
	" " 1	10	2×5	211
	" " 1	13	$2 \times 6 + 1$	224
Totals		224		224

7. Epitome.

(a) Subjects. See Ex. 939-945.

(b) Key, A minor, changing to F sharp minor during Durch-

führung (bar 91), resuming A minor shortly before the return (bar 119).

(c) Time, allabreve, no change.

(d) Length, 224 bars, no repeats.

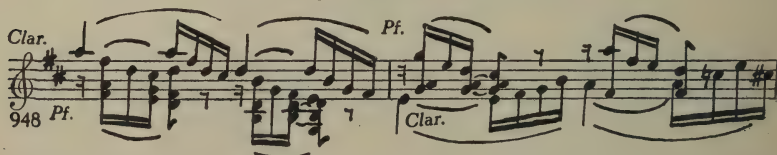
Ex. 947. Op. 114, Allegro. Outline.

FIRST SECTION	DURCHFÜHRUNG	RETURN	CODA
82	38	91	13
<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> IIIIII </div> <div style="display: flex; justify-content: space-around;"> 432316 </div>		<div style="display: flex; justify-content: space-around; margin-bottom: 5px;"> IIIIII </div> <div style="display: flex; justify-content: space-around;"> 292339 </div>	

II. ADAGIO.

8. This is a movement upon two subjects, each with an auxiliary motive. Its material therefore merely alternates without being subjected to any serious development, and is thus free from the weaknesses of the opening. The consequence is not only a freedom to display in turn various beauties of the wind instrument but so to arrange these as to enable the 'cello to combine with it on more equal terms. The *Adagio* character favouring a considerable rhythmic value within the bar, the whole first subject, including the 'cello's response, is comprised within the first period; at conclusion of which, instead of

Ex. 948. Op. 114, Adagio. First subject.



cadencing in the dominant, it directly leads to the first attendant motive. Here it is no longer the clarinet and 'cello which alternate, but the two in combination which alternate with

the piano. This applies, however, only to the opening, after which the piano alternates with each instrument in turn. The statement of this motive is, moreover, as concise as that of the first subject; occupying only six bars, each two of which present

Ex. 949. Op. 114, Adagio First motive.

Cello. *Pf.* *949* *(octaves)*

Clar. and Cello *Pf. (L. H. 8ve lower)*

an entirely new feature, thus causing the wind instrument to appear to have a great range of expression. Continuity of movement is produced by delaying the cadence of each motive; so that, for example, at the instant when the first motive, if isolated, would conclude in A, the second subject appears in that key. For the new subject all is changed, as we have then

Ex. 950. Op. 114, Adagio. Second subject.

Pf. *950*

Clar.

Cello. 8va

the piano in octaves with an elaborate accompaniment by the other instruments—all no doubt for the purpose of displaying the beauty of arpeggios by the clarinet in its lower register, but none the less beautiful on that account. Variety is so evidently the goal that this lasts only for a bar; when, the clarinet being silent, its part and that of the 'cello are transferred to the piano as an accompaniment. The melody is thus reserved for 'cello,

is beautifully phrased in dialogue with its accompaniment, and continues for the long space of three entire bars. Up to this point the dialogue has been between piano and 'cello; but the former now yields a share of its contents to the clarinet, which stealthily joins in, in order, as we soon find, to take away any appearance of suddenness from its coming re-assertion of the first subject. The point about this working is that it makes no attempt to evade the conditions imposed by the clarinet; but, as it were, "stoops to conquer" in the act of turning them to the best account. Even when the first subject reappears it is not

Ex. 951. Op. 114, Adagio. First subject (new form).

Clar.

Cello, pizz.

Pf.

951

only as different as can well be imagined, but only four bars are given to it before the appearance of an entirely new motive—one in which the respective *timbres* of clarinet and 'cello are so charmingly contrasted as to earn for this dialogue the name of "lovers' talk."* The point is, however, that this movement presents so constant a variety that we lose sight of the clarinet's limitations. With sufficient space we might easily go on to exemplify this, as, for example, at the new appearance of the second subject; but we confine ourselves to the second form of the "lovers' talk" motive, on account of its showing such an increased expansiveness. This so justifies the simile that fanciful readers are likely to regard the lovers as having become profusely confidential and even resent the cold classification of this item as a mere make-weight of variety. But even the Coda, within a limit of six bars, contrives to add to this substantially

* Monday Popular analytical programme.

Ex. 952. Op. 114, Adagio. Second motive (a).

Ex. 953. Op. 114, Adagio. Second motive (b).

—'cello pizz. chords accompanying clarinet fragments of the first subject, which fall and fall to a lovely cadence. The difficulties with which the composer had to contend are of a kind of which the ordinary listener can scarcely be aware, but which the student should endeavour to understand. Upon the whole this movement possesses great value, as showing in a powerful light the only conditions under which a serious chamber clarinet composition can be successful.

RHYTHMICAL TABLE.

Ex. 954. Op. 114, Adagio.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
First section	First subject	8	2×4	8
	Int. motive 1	6	2×3	14
	Second subject	7	$2 \times 3 + 1$	21
Middle	First subject	4	2×2	25
	Int. motive 2 (a)	5	$2 \times 2 + 1$	30
Return	Free on I	6	2×3	36
	Second subject	8	2×4	44
Bridge	Int. motive 2 (b)	4	2×2	48
Coda	I and cadence	6	2×3	54
Totals		54		54

9. Epitome.

- (a) Subjects. See Ex. 948-953.
 (b) Key, D, without change.
 (c) Time, common, no change.
 (d) Length, 54 bars, no repeats.

Ex. 955. Op. 114, Adagio. Outline.

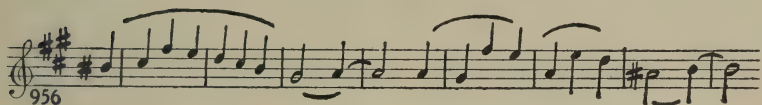
FIRST SECTION	MIDDLE	RETURN	CODA
21	9	18	6
<div>I II</div> <div>14 7</div>		<div>I II</div> <div>6 12</div>	

III. ANDANTINO GRAZIOSO.

10. This piece is interesting as a sample of that lighter style to which the use of the clarinet in a small chamber combination naturally tends. Fuller-Maitland says of this opening theme that it "comes very near to the borders of the commonplace," adding that Balfe himself might have written it. The name of the composer is a matter of indifference, in face of the fact that this is the style to which the clarinet must always gravitate from the moment that it leaves the orchestra. Colles holds that the first two movements of this trio are experimental, and that it is only in this one that "complete grace puts the crown upon his efforts." But this complete grace is simply the freedom from charging the clarinet with what it is unable to accomplish. Here, being left to its natural instincts, it first sings a tune and then dances an alternative. It would indeed be the fault of the composer if this were not done gracefully, especially when it is at the cost of inflicting futile imitations and puerilities upon the other instruments. Experiments, even when not entirely successful, are instructive; but we can learn nothing from a movement of this description, however melodious and sweet-sounding it may be. Our account will accordingly be brief.

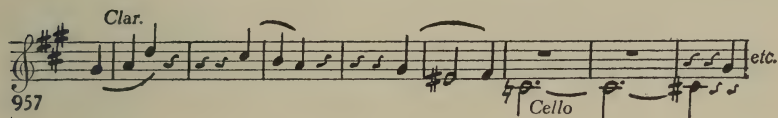
11. The opening shows the four-bar phrase to be a sort of rhythmical unit first used in groups of six. Four such groups

Ex. 956. Op. 114, Andantino. First subject (a).



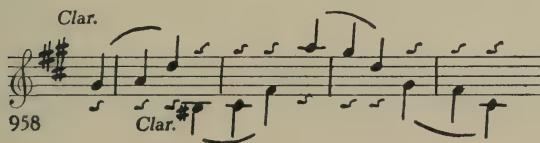
therefore account for 96 bars; these being divided by one-bar extension from a four-phrase group which winds up the section. In lieu of having an attendant motive the subject is first divided into fragments—between which nothing of interest occurs—this being probably the reason why Heuberger says that the theme is thereby “zerpflückt” or *plucked*. The simile is good as applied to an effect so distinctly cold that when, after a time (to

Ex. 957. Op. 114, Andantino. First subject (b).



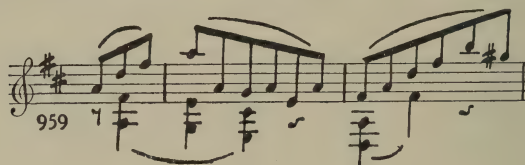
pursue the simile), the composer charitably restores a few feathers by allowing the 'cello to intervene and cover up the naked portions the listener is consoled. The tone of the instruments here in dialogue may yield a good contrast truly; but that does not cause a necessity of manipulating the clarinet part for breath-taking to apply also to the 'cello. The difficulty is that when two instruments of opposite nature are in such close association one must give way to the other and so lose character. This could not happen were strings alone concerned.

Ex. 958. Op. 114, Andantino. First subject (c).



12. The song closed, we have the dance as a trio section; but, beyond the feature of an almost incessant quaver-motion, it contains nothing. To the 'cello a quite insignificant participation in this motion is granted, for the simple reason that having had nothing to do with it in origin, it merely obliges the clarinet by giving it occasional relief. The piano also behaves with a duti-

Ex. 959. Op. 114, Andantino. Trio subject.



fulness which is quite commendable—from the clarinet standpoint, that is. We do Brahms no honour by admiring such beauty as this movement possesses. Tribute of this kind is equally due to a crowd of other composers who possess no general title to compare with him. The workmanship is indeed Brahms, but the piece as a creation is the outcome of the combination for which it is written.

RHYTHMICAL TABLE.

Ex 960. Op. 114, Andantino.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	24	4 × 6	24
	" "	24	4 × 6	48
	" "	24	4 × 6	72
	" "	25	4 × 6 + 1	97
	" "	16	4 × 4	113
Trio	Trio subject	26	4 × 6 + 2	139
	" "	18	4 × 4 + 2	157
	" "	12	4 × 3	169
Return	1st subject	24	4 × 6	193
Coda	Free	13	4 × 3 + 1	206
" Poco sostenuto "				
Totals.		206		206

13. Epitome.

(a) Subjects. See Ex. 956-959.

(b) Key, A major, Trio in D, original key resumed at return (bar 170).

(c) Time, $\frac{3}{4}$, no change.

(d) Length, 206 bars, no repeats.

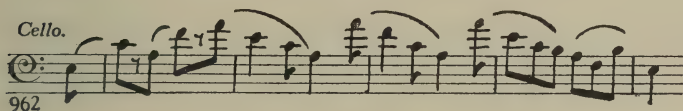
Ex. 961. Op. 114, Andantino. Outline.

FIRST SECTION	TRIO	RETURN	CODA
113	56	24	13

IV. ALLEGRO (FINALE).

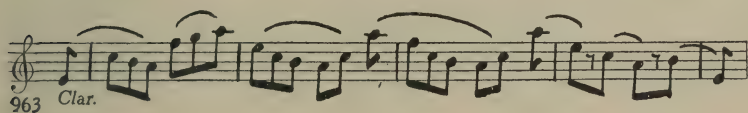
14. The reader should first refer to our observations upon the way in which form is influenced by the combination chosen (par. 4). By this means he will be prepared for the fact that the "subject"—for we presume that the opening must be so called notwithstanding that it has no great importance in the movement—presents itself in two forms; one for clarinet and

Ex. 962. Op. 114, Finale. Subject (a).



one for 'cello. The first period is therefore characterised by a want of unity which is distinctly unpromising, but that is not all. In order to justify the string of tunes which are to appear

Ex. 963. Op. 114, Finale. Subject (b)



hereafter the composer vitiates his theme by making it up of fragments of coming motives. Thus at bars 5 and 13 we have inklings of the second and first motives respectively, showing the leading subject to be a mere pivot. There is little need for hesitation in forming this judgment, as the composer himself acts freely upon it for each section of his rondo. When the subject duly reappears at bar 66 its entry is actually overlapped by the cadence of the fourth motive, and we are barely allowed to be aware of its presence before it is dismissed. When next due (at bar 105) it is barred altogether, being replaced by the first motive; whilst its final entry is in highly disguised form and seems to be made more for conscience sake than for any effect.

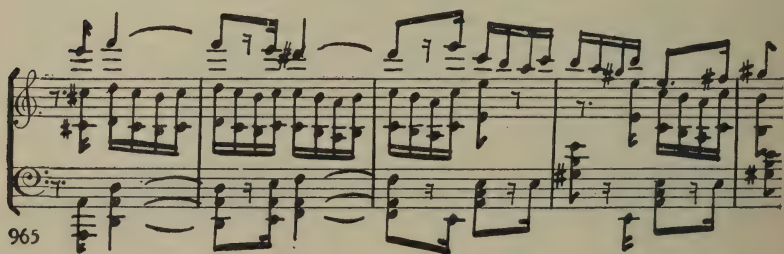
15. The consideration of this movement is therefore reduced to the simple matter of reviewing material which we cannot fail to know only exists for the purpose of helping the clarinet to establish a right beyond its inheritance. The first and second motives have been so anticipated that when, at bars 17 and 29,

Ex. 964. Op. 114, Finale. First motive.



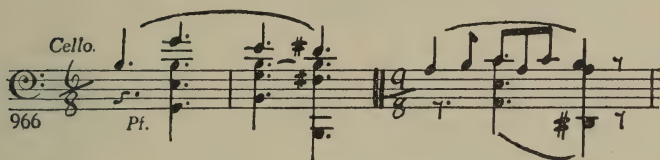
they appear, what is gained in consistency is lost in freshness. If an instrument is to be used which can only sustain interest by change of material it follows that the more striking each

Ex. 965. Op. 114, Finale. Second motive.



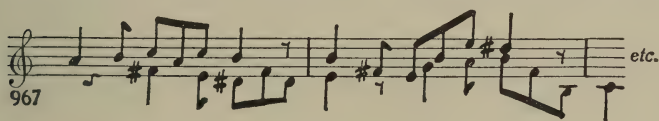
new appearance the better for the effect. If this movement had been expressly written for the purpose of convincing us that the clarinet is entirely unsuited for such close association with a string instrument as its presence in a trio involves it could not have been better devised. The only motive which comes upon us as a surprise is one with regard to which our utmost deference must consist of saying very little. Heuberger calls it an episode hovering between $\frac{6}{8}$ and $\frac{9}{8}$, something like a "Seitensatz,"* but not taking any quite distinct shape.† What this means will scarcely require further definition, and is not likely to be

Ex. 966. Op. 114, Finale. Third motive (a).



affected by the canon in contrary motion with which the motive concludes. This canon, in fact, stands to the motive as an interpolation just as much as the whole motive so stands to the movement; and it is quite beside the point to admire the workmanship, as no one would place that in question. The intrusion, however, is a gain to the fourth motive, which comes upon us

Ex. 967. Op. 114, Finale. Third motive (b). Canon in contrary motion.

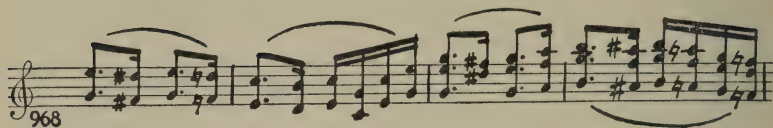


with an exhilarating freshness and gaily leads us to the scrap of main subject with which the composer announces his next rondo-section. We now approach that portion of the movement which has the greatest affinity with a sonata *Durchführung*, and it is accordingly not surprising to find either that there should

* Or musical *hors-d'œuvre*.

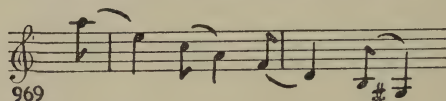
† Ein zwischen $\frac{6}{8}$ und $\frac{9}{8}$ Takt schwankendes Sätzchen giebt sich etwa wie ein "Seitensatz," ein Gesangsthema, ohne ein ganz sichere Gestalt anzunehmen.

Ex. 968. Op. 114, Finale. Fourth motive.



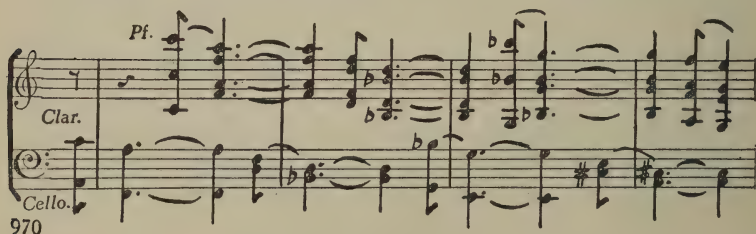
be a distinct motive provided for this, or that it should bear a relation to the first subject. It has the clarinet too specially in

Ex. 969. Op. 114, Finale. Fifth motive (a)



view to possess any abstract musical interest, but the composer permits himself considerable digression for the purpose of investing it with some title to respect. Whether he has succeeded must depend upon individual view, but in any case this working of a motive derived from the main subject accounts for the latter's failing to put in an appearance at bar 105, when really due. Reference to the summary will show the former procession

Ex. 970. Op. 114, Finale. Fifth motive (b).



of motives then to ensue; and, the Coda section being unimportant, nothing further remains to note. The effect of this movement is no doubt satisfactory in the sense which is ensured by its workmanship; besides which it would be hard indeed if the clarinet had nothing to offer for so many sacrifices made in its favour. But to maintain that this trio supports the ideal of chamber music—an ideal which no composer has ever done more to ennoble than Brahms himself—would be to show ourselves unworthy of his best achievements in that sphere.

RHYTHMICAL TABLE.

Ex. 971. Op. 114, Finale.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section (Statement)	Subject	8 } ‡	2 × 4	8
	„	8 }	2 × 4	16
	Int. motive 1	12	2 × 6	28
	„ „ 2	9	2 × 4 + 1	37
	„ „ 3	10	2 × 5	47
	„ „ „	10	2 × 5	57
	„ „ 4	8	2 × 4	65
Totals.		65		65
2nd section (Quasi Durchführung)	Subject	11	2 × 5 + 1	76
	Int. motive 5	21	2 × 10 + 1	97
	Bridge	7	2 × 3 + 1	104
Totals.		39		104
3rd section (Return)	Int. motive 1	11†	2 × 5 + 1	115
	„ „ „	12	2 × 6	127
	„ „ 2	8	2 × 4	135
	„ „ 3	10	2 × 5	145
	„ „ „	10	2 × 5	155
	„ „ 4	8	2 × 4	163
Totals.		59		163
Coda-section	Subject	8	2 × 4	171
	Int. motive 2	8	2 × 4	179
	Free	14	2 × 7	193
Totals.		30		193

Note: ‡ of first statement is the equivalent of † on return.

16. Epitome.

(a) Subjects. See Ex. 962-966 and 968-969.

(b) Key, A minor, no change.

(c) Time, $\frac{2}{4}$ ($\frac{6}{8}$), changing to $\frac{9}{8}$ for the canon subject of third motive. This occurs four times; commencing at bars 40, 48, 138 and 146—lasting four bars on each occasion. The optional time $\frac{2}{4}$, $\frac{6}{8}$ is also occasionally replaced by either $\frac{2}{4}$ or $\frac{6}{8}$ singly.

(d) Length, 193 bars, no repeats.

Ex. 972. Op. 114, Finale. Outline.

FIRST SECTION	SECOND SECTION	THIRD SECTION	CODA-SECTION
65	39	59	30

OP. 115. CLARINET QUINTET IN B MINOR.

(For A-clarinet (or Viola), two Violins, Viola and Violoncello.)

I. ALLEGRO.

II. ADAGIO.

III. ANDANTINO. PRESTO NON ASSAI, MA CON SENTIMENTO.

IV. CON MOTO. UN POCO MENO MOSSO.

I. ALLEGRO.

I. ALL true friends of Brahms must feel a twofold gratification at his having in this quintet not only so worthily brought his output of concerted chamber music to a close but also raised his use of the clarinet above the experimental stage by plainly demonstrating the conditions upon which its admission to music of this high class depends. Although the view here taken of this matter is one not usually expressed evidence of its cause having been equally felt by other writers lies in some of the descriptions given. Thus Heuberger remarks that the clarinet does not enter until the fifth bar, but then does so

like some personage duly appointed to lead the body of strings, by apparently testing its strength in each part of its compass and then falling to meditation upon a low F sharp.*

The treatment of the clarinet thus described being precisely what is necessary its adoption has naturally led to success, not only by quickening the composer's inspiration but by also enabling his hearers instantly to appreciate the scheme of his work. An amusing instance of the instinctiveness of this feeling is presented by the fact that on hearing this quintet the intimate friends of Mühlfeld the clarinettist at once started to call him Brahms's "prima donna"—inventing the joke of, whenever he was expected, announcing him as "*Frau Mühlfeld.*" One part

* Wie eine bestimmte führende Persönlichkeit dem Streichkörper gegenüber, durchmisst, wie ihre Kräfte prüfend, fast ihr gauzes Tonbereich von der Tiefe nach der Höhe und senkt sich dann sinnend auf einen tiefen fis zur Ruhe.

of the slow movement supports this merry notion in a particularly vivid manner; but, as shown by Heuberger's remark, the characteristic appears in the very preamble of the first movement.

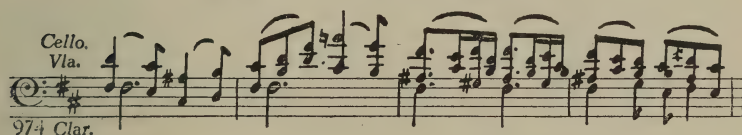
2. The reader must first become familiar with the figure used as "motto" for this movement, which is independent of the first subject and serves in the first instance to open the preamble.

Ex. 973. Op. 115, Allegro. Motto figure.



The latter contains thirteen bars; of which two are given to the "motto," two to an inkling of the coming first subject, and the remainder to Heuberger's clarinet "trial of strength," concluding with the two bars of quasi cadenza which lead to his "meditative" low F sharp.* This F sharp is used as dominant pedal for the theme; which is first delivered by the 'cello accompanied by viola in similar motion, and then repeated by the two violins in octaves. For the repetition a free accompaniment by clarinet and viola is employed as well as three extra bars for the purpose of leading to a tonic conclusion. The first intermediate motive

Ex. 974. Op. 115, Allegro. First subject.



is greatly in contrast with this opening subject throughout the movement, which without its influence would run the risk of becoming tame. From this, however, it is completely rescued—not only by the life of this motive but by a feature leading to Hadow's remark that

Brahms is fond of placing his melody so that the stress falls outside the principal accent of the bar.

The same writer goes on to mention that here

* In such allusions the real note is given, not that actually played by the clarinet. The latter in this case would, of course, be A for the A clarinet.

the string melody seems to be shifted forward a quaver in advance of the beat until the solo instrument sets the passage back in its place.*

"Was ist das überhaupt für ein Takt?"† said the Viennese critics after vainly endeavouring to count their way through a complicated passage, he also tells us; adding that the claims of alternatives have to be balanced and that we gain a lasting pleasure from the intellectual stimulus. The whole motive is one of which the rhythm is perfectly free, the bar-line having no

Ex. 975. Op. 115, First intermediate motive.



* This is an instance of the melody being shifted a quaver forward as mentioned in the text.

significance whatever beyond that of marking the expiration of set portions of time.‡ What has an important significance is that the clarinet should intervene no less than three times during these few bars in order to restore the conventional accent which had become displaced. A more ingenious and at the same time artistic manner of giving prominence to this instrument could certainly not be devised.

3. The second subject, which is of soothing character, is so fully harmonised that the clarinet melody for its due expression has required the support of a violin in the octave below. This applies, however, only to the opening four bars; very shortly after which the clarinet is made subordinate by the uprise of the first violin to an octave above it. The employment of differ-

* Hadow's allusion to the clarinet as the "solo" instrument is further proof of the view expressed in par. 1.

† "What kind of bar can that be?"

‡ The reader should refer to Op. 16, par. 15, and following. This, however, is only one of many allusions to the subject.

Ex. 976. Op. 115, Allegro. Second subject.

Clar.
Vln.
Vla.
Cello
976

ences of pitch in the regulation of relative prominence is of course nothing new, but it is rare to find a case presenting so many traits of finesse. The clarinet, for instance, is not appointed to announce the third subject; which lies low accordingly. So subdued is the entry of this theme that although the clarinet enters *dolce* after five bars' rest its importance is at once

Ex. 977. Op. 115, Allegro. Third subject.

Str.
977

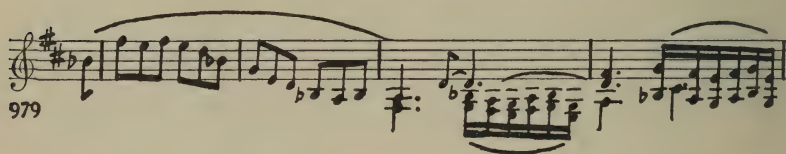
felt. The pitch of this subject has therefore everything to do with its effect, though it is also true that it may have been employed partly with a view to give zest to the final uprise before close of first section. This uprise is the subject of the next intermediate motive and is instrumental with extreme fullness, though indication of its melodic outline will here suffice for our purpose. Here again the special treatment of the clarinet is

Ex. 978. Op. 115, Allegro. Second intermediate motive.

978

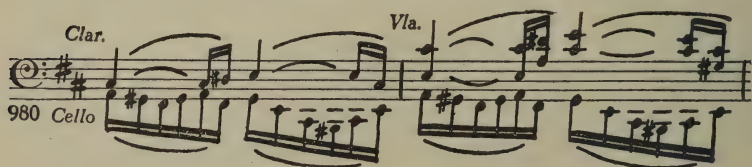
instructive; as that instrument suddenly ceases after four bars, then remaining silent for a similar time. The interval is given to a continuation of the motive by string quartet, with a rustling upper part for first violin in triplet semiquavers—the first appearance of that element of bar-subdivision. At first the reason for this new departure is not clear, but we soon discover this rustle to be a preparation for a tremolando to correspond, and destined to serve the clarinet as a beautifully delicate accompaniment to what Heuberger calls its “Abgesang” or parting lay. This “Abgesang” can scarcely be called a motive, for essentially it is merely a cadence; but the adroit way in which it re-introduces the “motto” figure and the ease with which the repeat of first section is therefore brought about are studies in themselves.

Ex. 979. Op. 115, Allegro. Cadence of first section.



4. The *Durchführung* opens with a ten-bar bridge passage reminding us of the preamble, after which it embarks upon the real business of this section with an entirely new motive. It must be confessed that the interest here is principally rhythmical and that the clever counterpoint which follows and which results to the listener as a continuous semiquaver motion is after all no more than workmanship. On the other hand, it is workmanship

Ex. 980. Op. 115, Allegro. Third intermediate motive.



which fills the gap with remarkable effect; and considering that sixteen bars bring us to an enharmonic change from C sharp minor to D flat with appearance of a new form of the first motive, it cannot be said that much time is lost. No further reference is made to the third motive, all the material now to follow consisting

of subjects with which we are acquainted. It would be naturally impossible to notice every use made of the "motto" figure, which occurs principally as a characteristic of the figuration; but exception should be made of the two bars (136-7) which usher in the return, and of the Coda entry at bar 195. The latter succeeds a very exciting episode in unison—one absolutely opposed in character to the "Abgesang" of the first section, the place of which it occupies in the return groups. It is therefore a central feature of interest; because, occurring at the climax, it becomes the point of departure for the gradual *diminuendo* with which the movement concludes.

RHYTHMICAL TABLE.

Ex. 981. Op. 115, Allegro.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Introduction	Motto	4	2 × 2	4
"	Free	9	2 × 4 + 1	13
1st section	1st subject	11	2 × 5 + 1	24
	Int. motive 1	13	2 × 6 + 1	37
	2nd subject	10	2 × 5	47
	3rd subject	11	2 × 5 + 1	58
	Int. motive 2	8	2 × 4	66
	Bridge	4	2 × 2	70
Totals.		70		70
Durchführung	Bridge	10	2 × 5	80
	Int. motive 3	17	2 × 8 + 1	97
	" " 1	4	2 × 2	101
	2nd subject	4	2 × 2	105
	Int. motive 1	4	2 × 2	109
	2nd subject	4	2 × 2	113
	Free	13	2 × 6 + 1	126
	1st subject	4	2 × 2	130
	Bridge	5	2 × 2 + 1	135
	Motto	2	2	137
Totals.		67		137
Return	1st subject	11	2 × 5 + 1	148
	Int. motive 1	10	2 × 5	158
	2nd subject	10	2 × 5	168
	3rd subject	11	2 × 5 + 1	179
	Int. motive 2	8	2 × 4	187
	Bridge	7	2 × 3 + 1	194
Coda	Motto and 1st subject	24	2 × 12	218
Totals.		81		218

5. Epitome.

(a) Subjects. See Ex. 973-980.

(b) Key, B minor, no recognised change.

(c) Time, $\frac{6}{8}$, no change.

(d) Length, 218 bars, or 284 with repeat of first section.

Ex. 982. Op. 115, Allegro Outline.

FIRST SECTION				DURCHFÜHRUNG	RETURN			CODA
70				67	57			24
Intro.	I	II	III		I	II	III	
13	24	10	23		21	10	26	

II. ADAGIO.

6. This justly admired movement presents the two extremes of simplicity of outline and elaboration of detail. It has but one subject; but, far from being deprived of variety on that account, the only possible qualification of our praise would have to relate to an excess of that feature. To this inevitable outcome of the admission of the clarinet to chamber music Brahms seems in this movement to have become happily resigned, with the result that probably nothing exists for that instrument worthy of being brought into comparison with this fruit of his submission. The highly fantastic character of the movement cannot under the circumstances be made a subject of criticism, except in the sense of admiring the conversion of what is usually a senseless meandering into a lyric poem of the utmost consistency. Recognising that this could only be effected in association with the utmost simplicity of outline the composer has here adopted methods of which the intent is so clear that they seem to go beyond a musical, and to acquire something of a personal, interest. Thus, after completion of the first development of his subject, and after, as it were, isolating it by means of a *quasi-cadenza*, he proceeds to use it again in three different forms for a middle

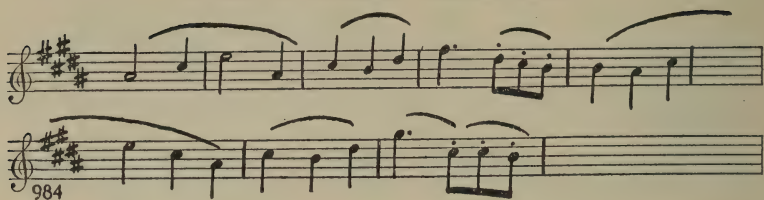
Ex. 983. Op. 115, Adagio subject.

section. Yet this is no infringement upon variation-form; because, in each case, it is only the theme-opening which is so treated—that is to say, two bars out of the six of which these episodes individually consist. The remainders being therefore free not only give him occasion to display a wealth of invention for the time being, but convert these short episodes into a sort of intermediary section. To follow this by three further episodes, equally short but more decidedly falling under the head of pure fantasia, is accordingly but a natural progression; and whereas in the first instance, through the plain notes of the theme being continually in evidence variety had to be sought in a change from $\frac{3}{4}$ to common time, the need will now be the other way. For the first of the three more fantastic episodes therefore the original time is resumed; a one-bar phrase extension duly separating it from the next, which is also signalled by a change of key. The whole procedure is clear as noonday, and embraces but one feature which is (though only at first), a little puzzling. This consists of the adoption of common time for the last episode before the return. But, as soon as we perceive the latter to consist of a mere flourish of clarinet arpeggios (thus rendering bar-value for the moment somewhat immaterial) and we also take note of the composer's desire to lead us back to the theme as nearly as possible unawares (as exhibited in the transition to $\frac{3}{4}$ which takes place only at the *second* bar of the incoming subject) this also becomes plain.

7. By way of exemplifying all this we have to pass these various matters in review. Firstly, the intermediate motive serving as tributary to the subject and following a delivery of the latter by clarinet and violin in succession. This is entrusted to the violins in octaves,* the clarinet having a free part mean-

* It must be remembered that the strings are muted for the entire movement.

Ex. 984. Op. 115, Adagio. Auxiliary motive



time, and is succeeded by an abridged Da Capo with new scoring from which the clarinet disappears for the last five bars. At this point there is a change to minor with entry of the *quasi cadenza* already alluded to as "isolating" the first section. The motive of the clarinet's previous silence is now rendered evident by the strings at once subsiding into the simplest form of accompaniment—the subservience, by the way, which provoked the

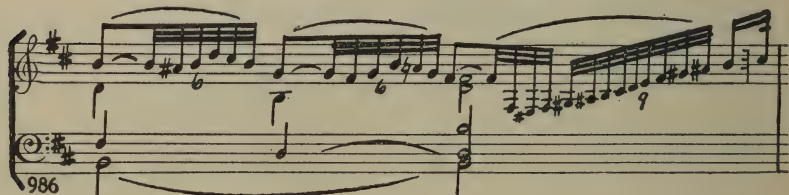
Ex. 985. Op. 115, Adagio. "Quasi Cadenza."



merry idea of calling the clarinetist Brahms's "prima-donna" (see par. 1).

8. It is now that we enter upon the three episodes in which the opening notes of the theme are preserved. For the first two the clarinet figuration is the same, the accompaniment alone differing; which will serve to direct the reader's attention to the fact that these openings merely bind the movement together, and that the composer's real display of invention takes place in the bars which follow (see par. 6). The subject as here rendered is not only in minor and in common time but is also "*Piu lento*," and it is indicative of the composer's desire to cause the listener's

Ex. 986. Op. 115, Adagio, Middle-section. Episodes on subject.



subconscious acceptance of the theme's final return that in lieu of any set change to "tempo primo" we are then supposed to find ourselves naturally in that degree of movement.

Ex. 987. Op. 115, Adagio, Middle-section. Episodes on subject.

9. The third of these episodes being an approach to the climax of the movement begins with more demonstration, and its maximum being therefore attained at the seventh bar the clarinet almost immediately ceases, in preparation for the coming "fan-

Ex. 988. Op. 115, Adagio, Middle-section. Episodes on subject.

tasia," as already explained. For the first of the episodes of which this consists it displays a *recitative* of very short duration—changing to $\frac{3}{4}$, though remaining in B minor. For the second, which changes key, it gives us disjointed cantabile phrases at opposite ends of its compass, the 'cello-figuration meantime gently reminding us of the subject and specially of

Ex. 989. Op. 115, Adagio. Free section.

989

Str. middle parts tremolo

its form at the "piu lento." The third, as already mentioned, is an arpeggio display of a kind which quite supports the "Frau Mühlfeld" idea. Its merit lies in its being located with perfect

Ex. 990. Op. 115, Adagio. Free section.

990

judgment and of producing the measure of rhythmical confusion which the composer may be fairly presumed to have had in view as a means of resuming his subject in the way described. The

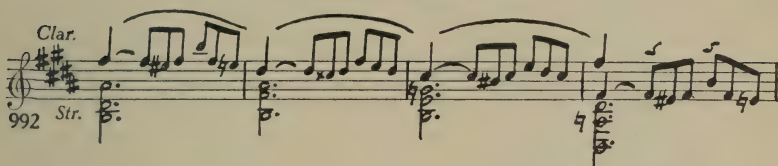
Ex. 991. Op. 115, Adagio. Free section at return.

991

etc.

passage not only exhibits the adroitness with which the theme is resumed but also something of what has been called the "Gothic" character of Brahms's instrumentation. All complication, however, disappears at the Coda, which, simple as it is beautiful, seems absolutely to defy all verbal description. It may also be said to bear a sadder message; for, although the

Ex. 992. Op. 115, Adagio. Coda.



two remaining movements of this quintet are well worthy of their composer, they do not reveal the same beauty of conception, and the present is accordingly our last glimpse of Brahms's great glory as a composer of chamber music.

RHYTHMICAL TABLE.

Ex. 993. Op. 115, Adagio.

PORTION	MATERIAL	BARs	CONSISTING OF	EXTENDING TO
1st section	Subject	8	2×4	8
	"	8	2×4	16
	Motive	10	2×5	26
	Subject	5	$2 \times 2 + 1$	31
	"	10	2×5	41
Quasi Cadenza	Free	10	2×5	51
Middle section	Subject episodes No. 1	6	2×3	57
	" " " 2	6	2×3	63
	" " " 3	4	2×2	67
	Bridge	6	2×3	73
	Free episodes No. 1	5	$2 \times 2 + 1$	78
	" " " 2	6	2×3	84
	" " " 3	3	$2 + 1^*$	87
Return	Subject	7	$1^* + (2 \times 3)$	94
	"	8	2×4	102
	Motive	10	2×5	112
	Subject	5	$2 \times 2 + 1$	117
	"	10	2×5	127
Coda	Free	7	$2 \times 3 + 1$	134
"	Cadence	4	2×2	138
Totals.		138		138

* These two single bars belong to the phrase announcing the theme on return.

10. Epitome.

(a) Subjects. See Ex. 983-992.

(b) Key, B major, changing to minor at bar 42 in preparation for "piu lento," also to E flat minor at bar 79 in preparation for the return, at which (bar 88) the original key is resumed.

(c) Time, $\frac{3}{4}$, changing to common for "piu lento," to $\frac{3}{4}$ at bar 74, to common at bar 85, and finally to $\frac{3}{4}$ at bar 88.

(d) Length, 138 bars, no repeats.

Ex. 994. Op. 115, Adagio. Outline.

FIRST SECTION	QUASI CADENZA	MIDDLE SECTION	RETURN	CODA
41	10	36	40	11

III. ANDANTINO, AND PRESTO NON ASSAI MA CON SENTIMENTO.

11. The two degrees of motion in this piece have not the usual significance, but are due to Brahms being evidently still haunted by the fantasia spirit of the *adagio*. The movement is therefore homogeneous notwithstanding; and this, not merely because the material of both portions is the same, but also because of a subconscious return to the first theme at conclusion similar in principle to what happened in the *adagio*. The case therefore amounts to one more proof (though none is needed) of the condition which must necessarily impose itself upon the conscientious writer of chamber music to which the clarinet is admitted—the toleration, that is, of a waywardness the temptation to which would not be likely to arise in a piece written entirely for strings. Far from being a reproach, however, this is an excellence; for it is in yielding to such necessity that success is secured—just as, conversely, it was in resisting it that the undesirable features were created to which reference has been made in connection with Op. 114.

12. The reader will most quickly obtain a general idea of this peculiar movement by having recourse to its chart in the first instance. From this he will discover that the affinity of

RHYTHMICAL TABLE.

Ex. 995. Op 115, Andantino and Presto.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
Andantino	Subject (Introductory)	7	$2 \times 3 + 1$	7
	Subject	8	2×4	15
	Subject (with new motive)	8	2×4	23
	Pedal (with new motive)	5	$2 \times 2 + 1$	28
	Subject	5	$2 \times 3 - 1$	33
	Totals.	33		33
Presto	Subject	10	2×5	43
	Subject (with motive)	10	2×5	53
	Int. motive 1	10	2×5	63
	Int. motive (varied)	12	2×6	75
	Subject	4	2×2	79
	Subject (with motive)	4	2×2	83
	Subject	6	2×3	89
	Subject (with motive)	12	2×6	101
	Rhythmic motive	12	2×6	113
	Int. motive 2	8	2×4	121
	Subject	10	2×5	131
	Subject (with motive)	8	2×4	139
	Int. motive 1	10	2×5	149
	Int. motive (varied)	12	2×6	161
	Subject	4	2×2	165
	Subject and pedal motives	8	2×4	173
	Pedal	10	2×5	183
	Andantino subject and cadence	9	$2 \times 4 + 1$	192
	Totals.	192		192

the respective subjects of Andantino and Presto is shown by each having an attendant motive with which it is so mixed that the two cannot be rhythmically separated. Reference to the examples will presently show him that, whereas the subjects make some show of being different, these two attendant motives are openly and precisely the same. This is quite a new experience; and it shows us how, while bowing to the necessity for caprice, Brahms, being still inspired by an ingrained love of unity, turned to the invention of new means. But this is not the

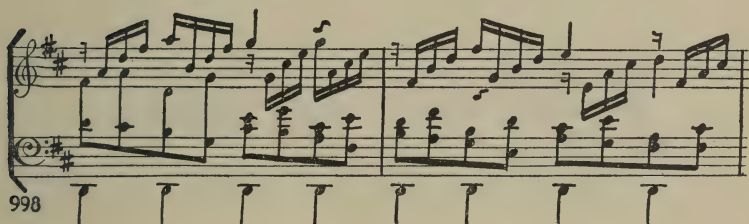
tion of the subjects of both divisions are the same. No quotation of the subject-motive of the presto will be necessary because of these two auxiliaries being identical. But besides this, the working-out of the presto-pedal, though not absolutely identical

Ex. 997. Op. 115, Andantino and Presto. (Subject motive of both divisions.)



with that of the andantino, is entirely devoid of new feature. The middle parts should be observed—not particularly on account of their family likeness to the common subject-motive, but as

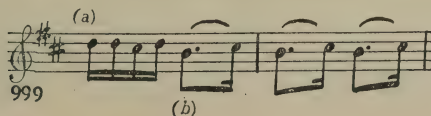
Ex. 998. Op. 115, Andantino. Pedal motive.



showing the composer's power under cover of arpeggio-figure and pedal combined to do what he likes with them.

15. This completes the andantino material. As for the presto subject, its connection with that of the andantino can require no demonstration; what is urgent to show being that it turns in two directions. Of these its relation to the andantino is only one, the other being that it supplies both with an uncommonly useful form for figuration as well as the rhythmic basis for a new motive. These are marked respectively (a) and (b) in the example, and it may be mentioned that in one instance the two

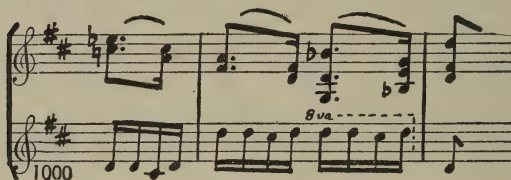
Ex. 998. Op. 115, Presto-subject.



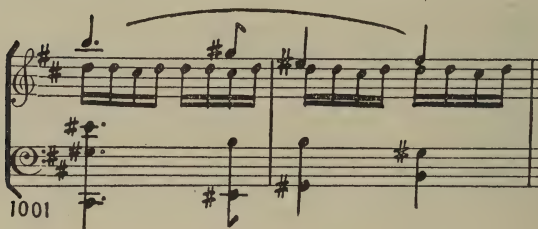
features actually appear in combination—clearly a work of supererogation, considering that we were already abundantly well off with the simple scheme. But when the form for figuration consists merely of a single note inflected, as is the case here, there is no limit to its possible application; and accordingly it

Ex. 1000. Op. 115, Presto, rhythmic motive.

(Combined with figuration derived from subject.)



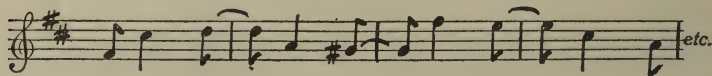
Ex. 1001. Op. 115, Second motive (with same figuration).



is not only thus combined with the rhythmic, but also with the (albeit unimportant) second, motive. The cessation of these features is, of course, necessary in order to give contrast to the *quasi* second subject; but it also gives opportunity for the latter

Ex. 1002. Op. 115, Presto, first motive.

Motive used as a second subject.



Variation on same.



to dance a variation—apparently with no other object than that of sustaining the fantastic character. There is no further material, as the movement now proceeds either in simple recapitulation or in recall of the andantino. It is a fine one, all things considered; though so decidedly inferior to Brahms's best work that its good points run risk of being underrated.

16. Epitome.

(a) Subjects. See Ex. 995-1,001.

(b) Key, D, no change.

(c) Time of "Andantino," common; of "Presto," $\frac{2}{4}$.

(d) Length, 192 bars (no repeats), being 33 and 159 for Andantino and Presto respectively.

Ex. 1003. Op. 115, Andantino and Presto. Outline.

ANDANTINO	PRESTO			
SUBJECT	SUBJECT AND MOTIVES			CODA
33	20 + 22	26 + 20	18 + 22	31

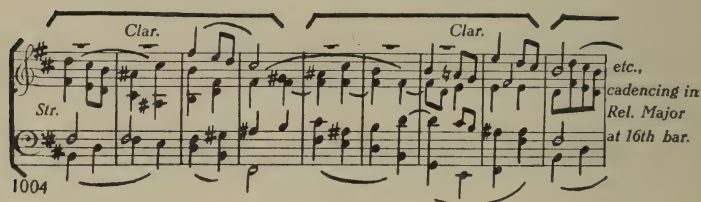
IV. CON MOTO (FINALE).

17. This movement consists of a theme with five variations and Coda—theme and variations being of the uniform length of two sixteen-bar periods (the latter of which is repeated) and the Coda consisting of seven four-bar phrases with two bars extra for an extension and the final chord. The outline is therefore too angular to allow of great developments, the interest centring upon the individuality of the divisions, combined with unity of the whole. To attain to an interest of this kind sufficient for the finale of so important a work is a heavy task, and but for the presence of the wind-instrument it is scarcely probable that it would have been assumed. But, the clarinet being on hand, and the variation tendency being ever present, it is a

matter of surprise that avowed variation-form should have been so long avoided. The gradual drift to it, however, is very noticeable, as any student who follows the course of our reviews from Op. 114 must perceive.

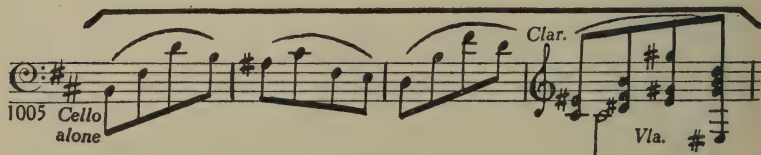
18. For these reasons a very short account of the present movement will suffice. The theme has but little characteristic of its

Ex. 1004. Op. 115, Finale, Theme.



own, yet acquires an interest through the clarinet passages—which may either be accepted as part of the theme or as an echo of one of its phrases. This echo feature is of very frequent occurrence during the variations, and is so manipulated as gradually to approach in character the “motto” figure of the opening movement; so that the frank appearance of the latter for the Coda is really the completion of an artistic design. The first variation shows that the composer intends to compensate himself for rigidity of outline by freedom within its limits; being practically for ‘cello solo, with accompaniment. This accom-

Ex. 1005. Op. 115, Finale. Var. 1.



paniment is extremely slight at the opening, but is fuller for the second section; where, finally, the ‘cello itself becomes an accompaniment to the violin—with the obvious purpose of giving the latter opportunity to introduce the next variation in which it sustains the melody during the first section. The characteristic

Ex. 1006. Op. 115, Finale. Var. 2.



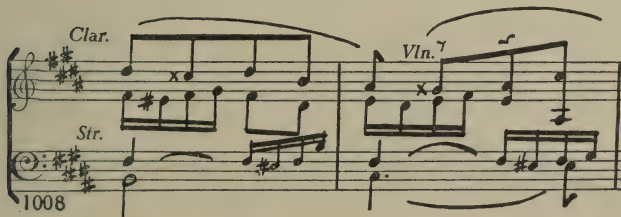
of this variation is its syncopated accompaniment, to which may be added its fragments of clarinet semiquaver-motion. These features combined make it a very natural transition to the next variation, where semiquavers proceed in moto perpetuo. Here it is that the clarinet echo-passages of the first section present an instance of the gradual approach to the "motto" figure to which we have alluded. This is considerably advanced in the

Ex. 1007. Op. 115, Finale. Var. 3.



next variation (which is in the major), where the second violin and viola keep repeating a figure even more remindful of the "motto"—so remindful, in fact, that only the duple time now stands in the way of an actual return. It is therefore not sur-

Ex. 1008. Op. 115, Finale. Var. 4.



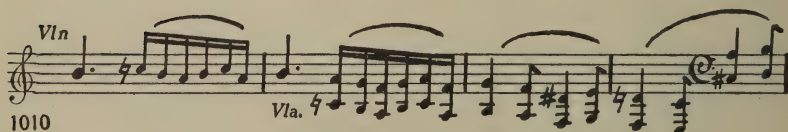
prising that for the next variation we are in triple-time; or that, whilst resemblance to the "motto" theme is allowed to become tantalisingly near, the motto itself is held in reserve. All this should, of course, be known by the listener beforehand, for otherwise the whole point can only amount in his case to so much beauty thrown away. When, for example, the "motto" theme

Ex. 1009. Op. 115, Finale. Var. 5.



really appears, as in the Coda, there is nothing sensuous or emotional to strike a listener who is uninstructed as to the basis of the work. The pleasure derived is purely intellectual, and relates to the broad question of unity, which involves so many other subjects. Of the Coda this "motto"-return is quite the

Ex. 1010. Op. 115, Finale. Coda.



principal feature; though, apart from that, the section is delicately handled. Yet, in spite of all this fine workmanship, the fact must ever remain that the last two movements of this quintet do not rise to the level of the others. It would be simple folly to attribute this to any falling off on the composer's part. It arises rather from his earnestness in writing suitably for his new protégé, and being thus led to the adoption of standards below his ideal.

rhythms; and accordingly at the ninth bar the accompaniment dutifully falls into the second of these with an ease well calculated to inure the listener unawares. It is probably due to

Ex. 1046. Op. 120, No. 2, *Allegro amabile*, accompanying rhythms of first subject.

(a)
Fifth bar.

Clar.

Pf.

(b)
Ninth bar.

Clar.

Pf.

such traits that no auxiliary motives are attached to the first subject, but that these observations are not vain is well shown by the first motive attached to the second; which is literally composed of the two rhythms to which we have alluded, even

Ex. 1046a. Op. 120, No. 2, *Allegro amabile*. First intermediate motive

this, too, being merely one use to which they are applied. This use of the accompaniment for initiatory purposes is further

exemplified at bar eleven, where, instead of the first subject being repeated in plain form, recourse is again had to the variety obtainable by variation. As bass of the accompaniment to this

Ex. 1047. Op. 120, No. 2, Allegro amabile. Variation form of first subject.

The musical score for Ex. 1047 is presented in three staves. The top staff is for piano (Pf.) and shows a variation of the first subject. The middle staff is for clarinet (Clar.) and the bottom staff is for bass. The key signature is one flat (B-flat major or D minor). The tempo is Allegro amabile. The variation form of the first subject is shown, with the piano part playing a melodic line and the bass providing a harmonic accompaniment.

we have what turns out eventually to be the melody of the fifth intermediate motive. Even this does not exhaust the suggestions occurring during the first-subject statement, though ample to show what, during this simple course of twenty-one bars, the composer had principally in view.

Ex. 1048. Op. 120, No. 2, Allegro amabile. Fifth intermediate motive.

The musical score for Ex. 1048 is presented in three staves. The top staff is for piano (Pf.) and shows the fifth intermediate motive. The middle staff is for clarinet (Clar.) and the bottom staff is for bass. The key signature is one flat (B-flat major or D minor). The tempo is Allegro amabile. The fifth intermediate motive is shown, with the piano part playing a melodic line and the bass providing a harmonic accompaniment.

2. A remarkable feature of the second subject is the canon between the clarinet and bass of the accompaniment, of which the first intermediate motive (already quoted) is a continuation. It seems difficult to avoid the view of the melodic interest having been partly sacrificed to this canon: at all events, an attractive outline only appears at its conclusion; i.e., at incoming of the second intermediate motive. This motive is different in character from the subject itself, and thus appearing as an addition

Ex. 1049. Op. 120, No. 2, Allegro amabile. Second Subject.

Musical score for Ex. 1049, Op. 120, No. 2, Allegro amabile. Second Subject. The score is for piano (Pf.) and clarinet (Clar.). It shows two systems of music. The first system has three staves: a grand staff (treble and bass clef) for the piano and a single staff for the clarinet. The piano part features a complex, arpeggiated accompaniment. The clarinet part has a melodic line with some grace notes. The second system continues the piano accompaniment and clarinet melody.

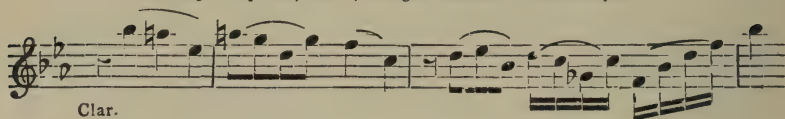
to it, reminds us of the process of linking themes, so frequently to be observed in the clarinet works. The link in this case consists of the use of the same form of accompaniment for two bars

Ex. 1050. Op. 120, No. 2, Allegro amabile. Second intermediate motive.

Musical score for Ex. 1050, Op. 120, No. 2, Allegro amabile. Second intermediate motive. The score is for piano (Pf.) and clarinet (Clar.). It shows a single system of music with three staves: a grand staff (treble and bass clef) for the piano and a single staff for the clarinet. The piano part features a complex, arpeggiated accompaniment. The clarinet part has a melodic line with some grace notes.

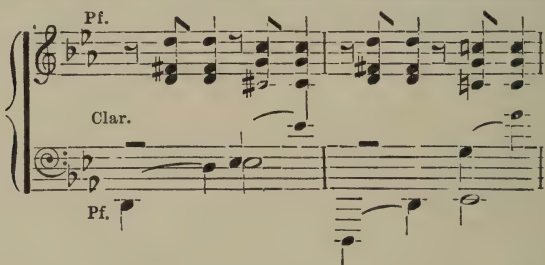
previously; in fact, it is the piano which throughout this movement is the binding influence, the clarinet, though posing as a solo attraction, doing no more than display itself in the usual way. The principal material for conclusion of the first subject is a theme, here called third subject, which recalls the spirit of the opening, but requires to be independently considered on account of rhythmic change as well as its use of the three crotchet

Ex. 1051. Op. 120, No. 2, Allegro amabile. Third subject.



motive. The insignificant motive which follows it in conclusion of the section also deserves mention on account of its providing the two initial notes which introduce the leading theme for the *Durchführung* and its revival of the accompaniment-figure used for the third motive.

Ex. 1052. Op. 120, No. 2, Allegro amabile. Third intermediate motive.



3. The explanations already given of the extraordinary difficulty attending the production of works of this kind render it unnecessary to show cause for the slight use of the foregoing material for the *Durchführung*. It will suffice, therefore, to mention that during its course two further motives are employed in addition to No. 5, which has already been quoted. Of these

Ex. 1053. Op. 120, No. 2, Allegro amabile. Fourth intermediate motive.



the last is naturally the most declamatory and is subject to a development corresponding in extent to the full statement of the first subject. Unfortunately, however, the excitement is merely galvanic; as the piano's enthusiasm remains unshared, and the mere necessity of a system of rests for breathing purposes is

opposed to the due expression of the essential restlessness of this section. This completes the interest of the entire movement,

Ex. 1054. Op. 120, No. 2, Allegro amabile. Sixth intermediate motive.

RHYTHMICAL TABLE.

Ex. 1055. Op. 120, No. 2, Allegro amabile.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	1st subject	10	2×5	16
	" "	11	$2 \times 5 + 1$	21
	2nd subject	4	2×2	25
	Int. motive 1	4	2×2	29
	" " 2	6	2×3	35
	" " "	4	2×2	39
	3rd subject	8	2×4	47
	Int. motive 3	4	2×2	51
Totals.		51		51
Durchführung	1st subject	11	$2 \times 5 + 1$	62
	Int. motive 4	10	$2 + (2 \times 4)$	72
	" " 5	8	2×4	80
	" " 6	8	2×4	88
	" " 5 (free)	14	2×7	102
Totals.		51		102
Return	1st subject	11	$2 \times 5 + 1$	113
	" "	6	2×3	119
	2nd subject	4	2×2	123
	Int. motive 1	4	2×2	127
	" " 2	6	2×3	133
	" " "	4	2×2	137
	3rd subject	8	2×4	145
	Int. motive 3	4	2×2	149
Totals.		47		149
Coda .. (tranquillo)	1st subject (free)	12	2×6	161
	" " "	12	2×6	173
Totals.		24		173

as neither the return-groups nor the coda offer any feature worthy of observation.

4. Epitome.

(a) Subjects. See Ex. 1045, 1047, and 1049-1055.

(b) Key, E flat, without change.

(c) Time, common, no change.

(d) Length, 173 bars, no repeats.

Ex. 1056. Op. 120, No. 2, Allegro amabile. Outline.

FIRST SECTION			DURCHFÜHRUNG	RETURN			CODA
51			51	47			24
I	II	III		I	II	III	
21	18	12		17	18	12	

II. ALLEGRO APPASSIONATO.

5. The singular feature of two Allegro movements in succession is redeemed by the development in Allegro spirit of the last variation of the Andante following, which replaces the usual quick finale. The slow movement was therefore bound to come third in the sonata-scheme; and, this being recognised, it can scarcely require stating that every effort has been made to compensate for having two successive Allegros by creating contrast in other directions. The changes from major to minor and from duple to triple measure are therefore brought to the assistance of that from placidity to impetuosity as represented by the composer's qualifying terms "amabile" and "appassionato" respectively; so that the second movement is really quicker than the first, though still "Allegro." It really looks as if the risk of repeating the mood of the first Allegro had brought good fortune to this movement, the points in which appear to proceed specially from the act of steering clear of its predecessor.

6. Impetuosity at once appears by the plunge taken into the full spirit of the first subject at the opening bar, first by clarinet

Ex. 1057. Op. 120, No. 2, Allegro Appassionato. First Subject.

Clar.

Pf.

and then by the piano, in spells of eight bars each. The scheme of the first section appears to be to follow this subject with two auxiliary motives twice; the motives on the second occasion being, of course, new. This naturally leads to there being four such motives, and accounts for the restlessness of this section as compared with the Trio, which has only its one subject.

7. It will be comparatively easy for the reader to form a general idea of the section from these particulars, if they are reflected upon with knowledge of the amount of development given to each and with some realisation of the effect of the first

Ex. 1058. Op. 120, No. 2, Allegro Appassionato. First Section, Auxilliary motives.

No. 1.

No. 2.

Pf. Clar.

Pf. f p

No. 3.



No. 4.

Clar.

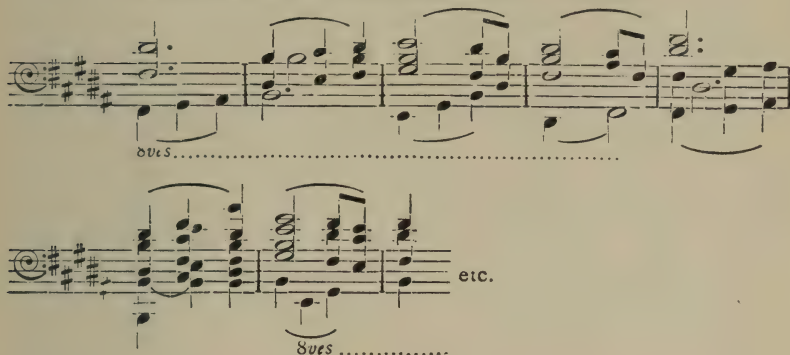
Pf.

arp.

etc.

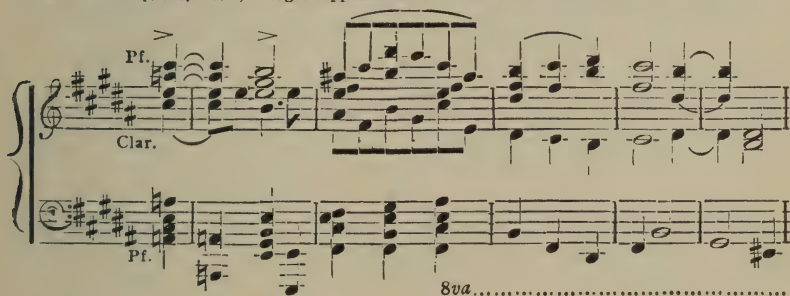
subject's intervention between the second and third. The Trio, or "sostenuto," is cast in the subdominant of relative major; and its subject, somewhat commonplace in itself, is rendered rhythmically interesting by the numbers upon which the phrase groups depend. Seven is the favoured one, as may be seen from the summary, but the bridge-passage leading to "tempo-primo" is duple, as might be expected. Not only is return to the first rhythm thus adroitly arranged, but the last group also contains inklings of the impetuosity shortly to be resumed. Thus it may be noticed that the second subject with its entire workings is wholly free of syncopations or other displacements of the natural accent, as well as of the bar-subdivision into six quavers; but the last phrase-group concentrates itself just before the bridge-

Ex. 1059 Op. 120, No. 2, Allegro Appassionato. Trio-Subject.



passage upon the supply of all these missing features. This, coupled with a bold two-bar announcement of the coming theme, makes the return an ideal specimen of this class of work; though, being merely a D.C. with addition of final cadence, it calls for no additional remark.

Ex. 1060. Op. 120, No. 2, Allegro Appassionato. Features of first section at end of Trio.



8. Epitome.

(a) Subjects. See Ex. 1057-1059.

(b) Key, E flat minor; change to B major for Trio ("sostenuto") at bar 81, return to E flat minor at "tempo primo," bar 138.

(c) Time, $\frac{3}{4}$, no change.

(d) Length, 223 bars, no repeats.

RHYTHMICAL TABLE.

Ex. 1061. Op. 120, No. 2, Allegro appassionato.

PORTION	MATERIAL	BARS	CONSISTING OF	EXTENDING TO
1st section	Subject	16	2×8	16
	Int. motive 1	10	2×5	26
	" " 2	8	2×4	34
	Subject	14	2×7	48
	Int. motive 3	16	2×8	64
	" " 4	16	2×8	80
Trio (Sostenuto)	Trio-subject	14	2×7	94
	" "	14	2×7	108
	" "	12	2×6	120
	" "	14	2×7	134
	Bridge	4	2×2	138
Da Capo	Tempo primo	2	2	140
	Subject	16	2×8	156
	Int. motives 1, 2	18	$2 \times 5 + 2 \times 4$	174
	Subject and motive 3	30	$2 \times 7 + 2 \times 8$	204
	Int. motive 4	12	2×6	216
	Cadence	7	$2 \times 4 - 1$	223
Totals.		223		223

Ex. 1062. Op. 120, No. 2, Allegro appassionato. Outline.

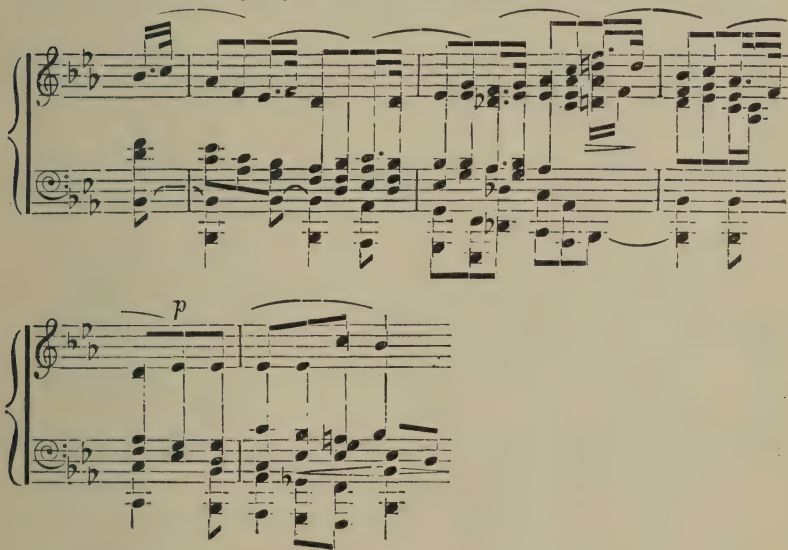
FIRST SECTION	TRIO	DA CAPO
80	60	83

III. ANDANTE CON MOTO.

9. The adoption of variation form in the clarinet works is always a mere matter of detail; for, as we have repeatedly seen, whatever may be the form the composer has no escape from the variation style. This is so emphatically the case that it is a relief to meet with a movement which seems, as it were, to

abandon all higher aspiration and to concentrate itself upon obtaining the utmost beauty from the means at its command. That is precisely what has here been done, with remarkable success; for if, on the one hand, the clarinet is unable to assail the domain properly and impreguably occupied by strings, on the other, it is safe to claim for it exceptional powers of another kind. Those powers are felicitously presented in the movement before us, every section of which is beautiful in the sense not only of possessing a charming individuality, but also of giving a faithful recall of the parent theme. The theme itself is, moreover, remarkably appropriate for variations; and the short phrasings into which it is divided considerably increase the composer's liberty to embark upon novel readings without risk.

Ex. 1063 Op. 120, No. 2, Andante (Finale) Theme.



10. There are five variations including the Allegro; which, unlike the other variations, passes beyond the rhythm of the theme to a sufficient stage of development to enable it to serve as *finale* to the entire work. Each of the Variations 1 to 4 implicitly follows the theme, not only in mere number of bars, but also in internal arrangement, a fact which will enable the reader to realise the character of each with only slight quotation.

RHYTHMICAL TABLE.

Ex. 1064. Op. 120, No. 2, Andante (Finale), Theme and Var. 1 to 4.

BARS	CONSISTING OF	EXTENDING TO
4	2×2	4
4	2×2	8
2	2	10
4	2×2	14

II. Each one of these is admirable as a variation, but the student should carefully distinguish between this kind of beauty and, say, that of the Handel Variations for piano solo, Op. 24,

Ex. 1065. Op. 120, No. 2, Andante (Finale). Variations 1 to 4.

No. 1.

Clar.

Pf.

No. 2.

No. 3.

Clar. Pf. Clar.

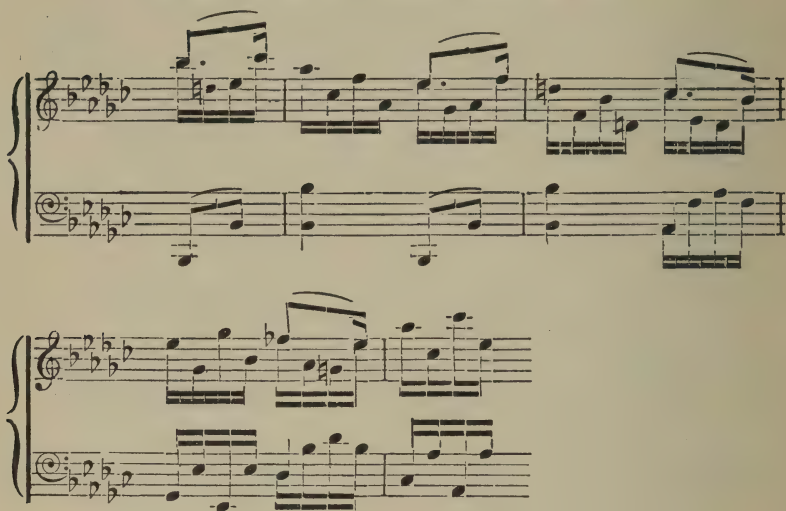
No. 4.

Pf. Clar.

which are classical creations. The only one of the above to partake of this high character is No. 4, the three reiterated notes in which form a special feature doubtless due to the section serving also as an approach to the finale.

12. The final variation, or finale, is in $\frac{2}{4}$ time and is in two parts, the first of which is in E flat minor; the last being in the major and "piu tranquillo." It forms therefore practically two variations; but the extreme freedom of the rhythm of the "piu tranquillo" renders it inadvisable to attempt so to construe it. That of the first part is, however, quite regular and may be

Ex 1066. Op. 120, No. 2, Andante (finale). Var. No. 5.



recognised in the summary as corresponding with the theme, allowing two bars of $\frac{2}{4}$ for one of $\frac{6}{8}$. On the other hand, the "piu tranquillo" offers so much room for difference of opinion as to

RHYTHMICAL TABLE.

Ex. 1067. Op. 120, No. 2, Andante (Finale), Variation No. 5.

VAR. 5	BARS	CONSISTING OF	EXTEND- ING TO
Allegro	{ 8	2×4	78
	{ 8	2×4	86
	{ 4	4	90
	{ 6	$4 + 2$	96
Piu tranquillo*	{ 11	$2 \times 5 + 1$	107
	{ 11	$2 \times 5 + 1$	118
	{ 11	$2 \times 5 + 1$	129
(Quasi Cadenza)	{ 7	7	136
	{ 11	$2 \times 5 + 1$	147
	{ 4	2×2	151
(Cadence)	{ 2	2	153

* Refer to Ex. 1068 to explain why bar 97 is included with this group.

its rhythm that our table is offered merely as a suggestion. The fact is useful, perhaps, as offering the best possible evidence of

the fantastic, not to say erratic, character of this section; and therefore of the truth of what has been repeatedly urged as the natural consequence of the use of the clarinet combination.

13. The transition to the major is most adroitly managed, as it occurs during the course of a phrase in the early part of which the clarinet touches the major third as a preparation. The por-

Ex. 1068. Op. 120, No. 2, Andante (finale). Var. 5, "Piu tranquillo."

Clar. part in small notes.

tion indicated in our table as of "quasi cadenza" character is merely a *bravura*; and although the after-part of the section refers more or less to the theme there is no further serious recognition of its spirit.

14. Epitome.

(a) Theme, Ex. 1063. Var. 1 to 4, Ex. 1065, Var. 5, Ex. 1066 and 1068.

(b) Key, E flat, except the first part of Var. 5, which is in E flat minor.

(c) Time, $\frac{6}{8}$, except Var. 5, which is in $\frac{2}{4}$.

(d) Length, 153 bars, no repeats.

Ex. 1069. Op. 120, No. 2, Andante (Finale).

THEME	VARIATIONS 1-4	VARIATION 5	
14	$14 \times 4 = 56$	Allegro 27	Piu tranquillo 56

FINAL NOTE.

In 1853 both Dietrich and Brahms were in Düsseldorf and used to breakfast together in Annanasberg, in the Hofgarten. During October they, with Schumann, wrote a complete sonata for violin and piano; the intention being that Joachim should play it publicly shortly after his arrival. Dietrich wrote the opening Allegro, Schumann the Intermezzo, and Brahms (who for the nonce signed himself as Johannes Kreisler, Junr.) wrote the Scherzo—the finale being also written by Schumann.

All being ready, Schumann added an inscription which ran as follows:

In anticipation of the arrival of our beloved and honoured friend, Joseph Joachim, this sonata was written by Robert Schumann, Albert Dietrich and Johannes Brahms.

It is recorded that on Joachim's arrival, he was playfully requested to name the authors of the respective movements, but that he had no difficulty in doing so.

The reason for mention of the above circumstance is that the Scherzo by Brahms has been published as a posthumous movement. The interest attaching to it is, however, principally that of its history.

There is also record of an early violin and piano sonata which has been irretrievably lost.

(C) ANALYTIC.

INCLUDING CLASSIFICATION OF WORKS, INDEX TO MUSIC
EXAMPLES, RHYTHMICAL TABLES, ETC.

I. CLASSIFICATION OF THE CHAMBER AND ORCHESTRAL WORKS IN GRADUATED ORDER AS TO MEANS.

1. FOR TWO INSTRUMENTS :—

- Op. 38. Sonata for Violoncello and Piano.
- Op. 78. Sonata for Violin and Piano.
- Op. 99. Sonata for Violoncello and Piano.
- Op. 100. Sonata for Violin and Piano.
- Op. 108. Sonata for Violin and Piano.
- Op. 120, No. 1. Sonata for Clarinet (or Viola) and Piano.
- Op. 120, No. 2. Sonata for Clarinet (or Viola) and Piano.

2. FOR THREE INSTRUMENTS :—

- Op. 8. Trio for Piano, Violin and Violoncello.
- Op. 40. Trio for Piano, Violin and Horn.
- Op. 87. Trio for Piano, Violin and Violoncello.
- Op. 101. Trio for Piano, Violin and Violoncello.
- Op. 114. Trio for Piano, Clarinet (or Viola) and Violoncello.

3. FOR FOUR INSTRUMENTS :—

- Op. 25. Quartet for Piano, Violin, Viola and Violoncello.
- Op. 26. Quartet for Piano, Violin, Viola and Violoncello.
- Op. 51, No. 1. Quartet for two Violins, Viola and Violoncello.
- Op. 51, No. 2. Quartet for two Violins, Viola and Violoncello.
- Op. 60. Quartet for Piano, Violin, Viola and Violoncello.
- Op. 67. Quartet for two Violins, Viola and Violoncello.

4. FOR FIVE INSTRUMENTS :—

- Op. 34. Quintet for Piano, two Violins, Viola and Violoncello.
- Op. 88. Quintet for two Violins, two Violas and Violoncello.
- Op. 111. Quintet for two Violins, two Violas and Violoncello.
- Op. 115. Quintet for Clarinet (or Viola), two Violins, Viola and Violoncello.

5. FOR SIX INSTRUMENTS :—

- Op. 18. Sextet for two Violins, two Violas and two Violoncellos.
- Op. 36. Sextet for two Violins, two Violas and two Violoncellos.

6. FOR SOLO INSTRUMENT (OR INSTRUMENTS) WITH ORCHESTRAL ACCOMPANIMENT :—

- Op. 77. Concerto for Violin with Orchestra.
- Op. 102. Concerto for Violin and Violoncello, with Orchestra.

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- Op. 16. Serenade in A.
- Op. 56a. Variations on a Haydn Theme.
- Op. 68. First Symphony in C minor.
- Op. 73. Second Symphony in D.
- Op. 80. Academic Festival Overture.
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- Op. 90. Third Symphony in F.
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